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DOCTOR WHO MAGAZINE™

Issue 209 ● 16th Feb 1994
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THE DAWN OF *DOCTOR WHO*

Exclusive feature on the original first story –

THE GIANTS

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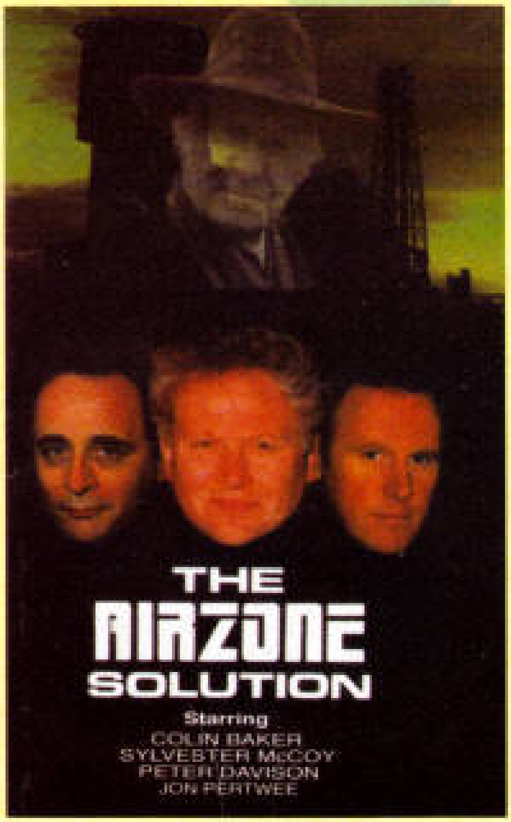

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Four more reproductions of Alister Pearson's stunning book illustrations.

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This issue's competition entries should be sent on a postcard or back of a sealed envelope, clearly marked with the competition title, to: Doctor Who Magazine, Marvel Comics UK Ltd., 13/15 Arundel Street, London, WC2R 3DX, England. Entries must arrive by second post on 31st March 1994.

Thanks this issue to:
David Burton, John Gorrie, Jane How, Mark Andrews, David Auger, Martin Hearn, David Howe, Matthew Pereira, Adrian Rigelsford, Neil Somerville, John Tucker, Mike Tucker, Dominic Valleley and *The Frame*.

The first issue of the New Year marks the last of our in-depth investigations into the birth of *Doctor Who*. Following Issue 207's broad summary and Issue 208's examination of the show's earliest formulation, this issue we reveal the complete storyline of *Doctor Who*'s unseen debut adventure. I'd like to take this opportunity to thank everybody who's helped with these challenging but immensely rewarding articles. The help and advice of David Brunt, Andrew Pixley, Paul R. Jackson, *DWB* (who have a wealth of information in their new *Interview File*) and especially Stephen James Walker was invaluable. Fans of Sixties *Doctor Who* will be pleased to know we'll be looking at the monochrome decade again in the months to come.

As we enter 1994, it seems doubtful that the last year will be accorded the same esteem as the year *Doctor Who* began. Don't forget to vote in our annual poll and let us know *your* feelings on 1993 – the year *Doctor Who* would have been thirty.

Marcus

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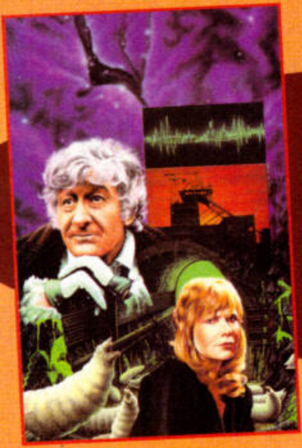
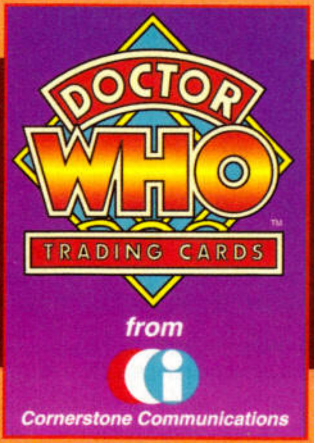
CONSUMER PRESS

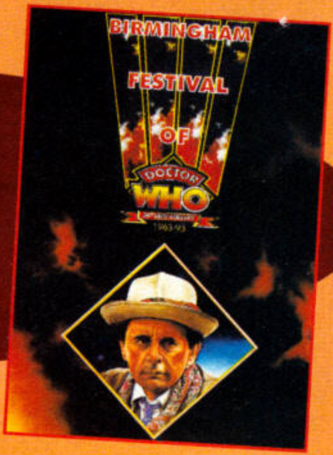
Doctor Who Magazine™ **Issue 209**. Published by **Marvel Comics UK Ltd**. Jim Galton, Chairman. Vincent Conran, Managing Director. Paul Neary, Editorial Director. Office of publication 13/15 Arundel Street, London WC2R 3DX, England. Published every four weeks. All Doctor Who material is © BBC TV 1994. Diamond Logo © BBC Enterprises 1973. All other material is © **Marvel Comics Ltd** unless otherwise indicated. No similarity between any of the fictional names, characters, persons and/or institutions herein with those of any living or dead persons or institutions is intended and any such similarity is purely coincidental. Nothing may be reproduced by any means in whole or part without the written permission of the publishers. This periodical may not be sold, except by authorised dealers. And is sold to the condition that it shall not be sold or distributed with any part of its cover or markings removed, nor in a mutilated condition. All letters sent to this magazine will be considered for publication., but the publishers cannot be held responsible for unsolicited manuscripts, photographs or artwork. Printed in the UK and distributed by IPC Marketforce, King's Reach Tower, Stamford Street, London SE1 9LS 071-261 6061. "Might have known he'd cut me out," grumbled the spider, crawling back into the matchbox. "It'll never catch on now." ISSN 0957-9818

In *DWM* 208's Gallifrey Guardian the phone number for the Cybertech *Dimensions in Time* music CD was misprinted. The correct number to call is: 081-902 3589. Sorry to everyone for this error.

Gallifrey







TARGET FACELIFT

Although the Target range of *Doctor Who* novelisation reprints have been cancelled, selected novels will soon be published in a new format.

Beginning in May this year a series of limited edition quality hardcover reprints in large-format will be available. Printed on high-quality woven-bond paper, each book will present five *Doctor Who* novelisations linked by a common theme. The first book is expected to contain the five novels that feature the Doctor's regenerations, and will also come with six newly-commissioned art-prints. The art will also be used within the book in a similar way to old-fashioned book-plates. The books will all be newly type-set and their hardcovers will be embossed in metallic ink. Each one will then come inside a special slipcase to keep it pristine.

The books will cost something in the region of £75 and will be limited to a thousand copies available by mail-order only from Virgin. Each edition will be individually numbered and signed by a collection of top *Doctor Who* personalities, although not every copy will have the same signatures, thus making each one unique.

Launching in July are the bi-monthly *Doctor Who – The Missing Adventures*, beginning with *Goth Opera* by Paul Cornell, featuring the Fifth Doctor, Tegan and Nyssa. The story is set between *Snakedance* and *Mawdryn Undead*. That will be followed in September by *Evolution*, a Fourth Doctor and Sarah Jane adventure by John Peel. November's book will be *Venusian Lullaby* by Paul Hinden, featuring First Doctor with Ian and Barbara, set between *The Dalek Invasion of Earth* and *The Rescue*.

Doctor Who – The New Adventures continue apace with the following titles: *All-Consuming Fire* by Andy Lane (June); *Blood Harvest* by Terrance Dicks (July); *Strange England* by Simon Messingham (August); *First Frontier* by David McIntee (Sept); *St Anthony's Fire* by Mark Gatiss (Oct) and *Parasite* by Jim Mortimore (Nov). Also confirmed for an early 1995 release is *Set Piece* by Kate Orman. This adventure will see the departure of Ace from the series. A new, elderly male, companion is under consideration for joining the Doctor and Bernice aboard the TARDIS.

CHILDREN IN NEED

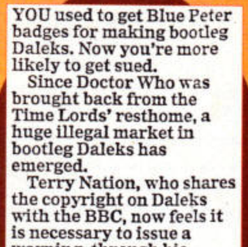
Depending on whether you can find it in your heart to forgive *Children in Need* for *Dimensions in Time*, or if you'd like to show them your appreciation in a constructive way, then this is your chance.

Doctor Who artist Pete Wallbank, who is painting the cover of BBC Video's *Arc of Infinity*, has donated the impressive artwork which adorns the cover of the recent Birmingham Festival of *Doctor Who* brochure for a special charity auction.

If you'd like to be in with a chance of owning an original piece of artwork by a top *Doctor Who* artist, and would also like to make a donation to the BBC's Children in Need charity, then send your auction bid (no money) to us here at **Doctor Who Magazine**. The sender of the highest bid received before 31st March 1994 will receive the picture in return for their bid-equivalent donation to the charity.

We'll pass all bids, unseen, onto Pete Wallbank. Please mark your envelopes CHILDREN IN NEED AUCTION.

BROUGHT TO BOOK



YOU used to get Blue Peter badges for making bootleg Daleks. Now you're more likely to get sued.

Since Doctor Who was brought back from the Time Lords' resthome, a huge illegal market in bootleg Daleks has emerged.

Terry Nation, who shares the copyright on Daleks with the BBC, now feels it is necessary to issue a warning, through his agents Roger Hancock Ltd, that making or offering them for sale without permission is illegal.

His agent said: "We have sent stiff letters out to those not authorised to make them and would not hesitate to do so again."

In December, two aspects of *Doctor Who* fandom came under attack from surprising sources. On 9th December the London *Evening Standard* reported that Dalek creator Terry Nation was cracking down on unauthorised and unlicensed amateur Dalek builders. Through his agents, Roger Hancock Ltd, Nation has been reprimanding those he feels are in breach of the copyright he has shared with the BBC since 1963.

The New Adventures were spotlighted in several Sunday tabloids, which picked up on Kate Orman's recent novel *The Left-Handed Hummingbird*, in which the Doctor uses hallucinogenic mushrooms to enter the realm of the story's villain, The Blue. *The Sunday Mirror* of 12th December quoted Valerie Riches, a spokeswoman for pressure group Family And Youth Concern, who said: "What is wrong with the Doctor as he was. . . someone who didn't swear, who abhorred violence and certainly did not take drugs. There is a very real danger that teenagers might want to emulate him."

The newspaper went on to report that a BBC spokesman warned that they "might reconsider the licensing arrangements which allowed *The New Adventures* to be written." Virgin fiction editor Peter Darvill-Evans told **DWM**: "Of course we take note of the article – we take note of anything that affects both the public's and the BBC's perceptions of what we are doing. We certainly don't ignore such scurrilous reports. However, the BBC haven't contacted us or complained in any way, despite the *Mirror*'s report. We are satisfied that *The Left-Handed Hummingbird* does not portray any of the regular characters acting out of character or doing anything controversial." In the *Mirror*, Darvill-Evans reminds the tabloid that *The New Adventures* are not aimed at children and stresses that there is "no undue pressure from the BBC to modify dramatically the content of *The New Adventures*."

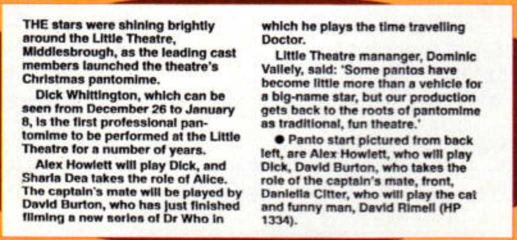
Kate Orman told **DWM**: "The article neglects to mention that each time the Doctor takes hallucinogens, the experience nearly kills him – if that isn't an anti-drug message, I don't know what is! Ace, his teenage companion, tries to dissuade him – and surely that's a positive image for anti-drug crusaders?"

Guardian

OH YES HE IS! DAVID BURTON – THE NEW DOCTOR?

The British theatrical tradition of pantomime hit Middlesborough over the festive season with a production of *Dick Whittington* at the Little Theatre. Unremarkable, save for the fact that the role of Josiah, the captain's mate aboard the *Saucy Sal*, was taken by David Burton – an actor who the local press claimed "has just finished filming a new series of *Dr Who* in which he plays the time travelling Doctor."

A press clipping from the *Herald & Post* (provided by reader Martin Hearn) apparently confirmed the exciting news:



THE stars were shining brightly around the Little Theatre, Middlesbrough, as the leading cast members launched the theatre's Christmas pantomime.

Dick Whittington, which can be seen from December 26 to January 8, is the first professional pantomime to be performed at the Little Theatre for a number of years.

Alex Howlett will play Dick, and Sharla Dea takes the role of Alice. The captain's mate will be played by David Burton, who has just finished filming a new series of Dr Who in which he plays the time travelling Doctor.

Little Theatre mananger, Dominic Vallely, said: 'Some pantos have become little more than a vehicle for a big-name star, but our production gets back to the roots of pantomime as traditional, fun theatre.'

● Panto start pictured from back left, are Alex Howlett, who will play Dick, David Burton, who takes the role of the captain's mate, front, Daniella Citter, who will play the cat and funny man, David Rimell (HP 1334).

However, investigation through back issues of **Doctor Who Magazine** revealed something of a chequered history to this particular rumour. Way back in Issue 178 we reported Mr Burton's claim that recording for new *Doctor Who* material had been conducted in Vienna and produced by someone called Peter Hillyer. At the time Mr Burton, an actor and former columnist for the *Surrey Mirror*, had a sponsored car clearly emblazoned with the the words *The New Doctor Who.*

Naturally curious about Mr Burton's renewed claim we contacted Dominic Vallely, the manager of Middlesborough's Little Theatre, who told us that, as far as he was aware, Mr Burton had indeed completed work on the new *Doctor Who* episodes several years back. Mark Andrews, the producer of the Little Theatre's *Dick Whittington*, expressed the belief a whole series had been shot, and put us in contact with Mr Burton himself.

David Burton's lengthy career has seen him appear in such diverse productions as *Dixon of Dock Green* and *A Very Polish Practice*. Prior to appearing in *Dick Whittington*, the forty-six year-old actor was a member of the True View Theatre Company and appeared in comedy murder mysteries performed at hotels and restaurants. These productions included *Murder At The Grange* (where he played Major Longfellow Legover and Everard Butkiss) and *Recipe for Murder* (where he played Reverend Geoffrey Cring-Hymn and Sergeant Crumb).

Our attempts at obtaining further information and photographs were met with bemusement when we contacted the company Mr Burton named as responsible for the new *Doctor Who.* For David's side of the story, and the reason why we've yet to see this new face of the Doctor, turn to page 7 . . .

TRADING CARDS SET FOR SPRING

A set of photographic *Doctor Who* cards aimed at collectors is soon to be launched – the first of its kind since the set of twelve issued by Typhoo Tea in the summer of 1976. The BBC has allowed American company Cornerstone Communications (responsible for the recent sets of *Avengers* cards) full access to its photographic archives in preparation for an initial series of 110 full-colour cards and a limited set of seven randomly-inserted 'chase' cards on prism stock. In the spring, Cornerstone will be issuing packs of ten cards, some samples of which can be seen below:

DOCTOR WHO
DOCTOR WHO TRADING CARDS
SERIES 1 ARRIVING SPRING 1994
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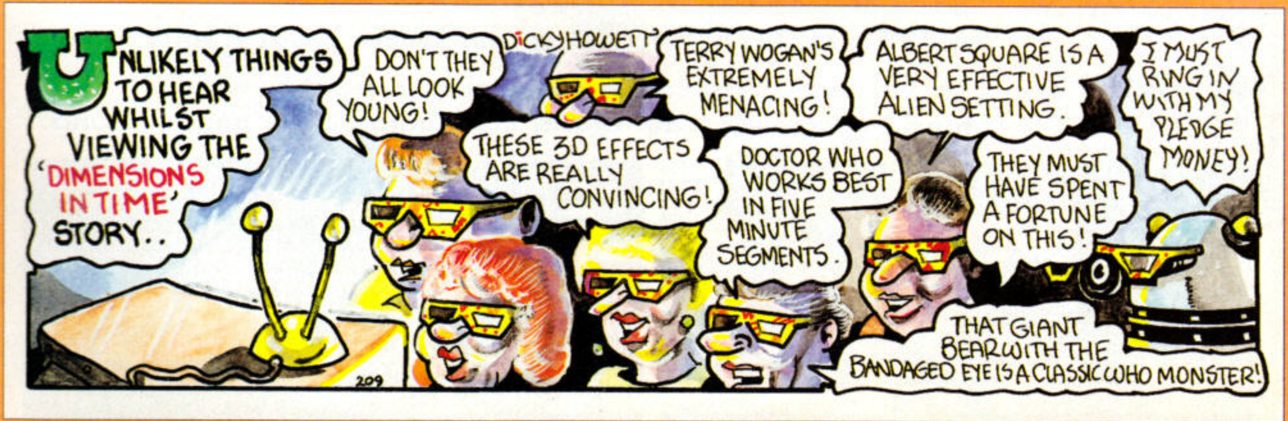
BBC NEWS

BBC Video have confirmed that the two-part Colin Baker story *Revelation of the Daleks* will be released on home video in May 1994. A release date for the *30 Years in the TARDIS* documentary has yet to be decided, although rumours continue to circulate that a home video could see the restoration of many as-yet unseen sequences and interviews. Already confirmed for March release is *The Green Death*, with a cover by **DWM** artist Colin Howard (see previous page).

Many readers were intrigued by a news item broadcast on Radio 1 in early December, which mentioned the possibility of the BBC building their own theme park. Key features of such a park could be, the report suggested, recreations of *EastEnders'* Albert Square and 'Doctor Who and the Daleks'. Our enquiries to the BBC revealed only that a theme park was the subject of a current feasibility study and everything beyond that was speculation. Keep watching these pages for any development.

Doctor Who? by Tim Quinn and Dicky Howett



UNLIKELY THINGS TO HEAR WHILST VIEWING THE 'DIMENSIONS IN TIME' STORY..
DON'T THEY ALL LOOK YOUNG!
DICKY HOWETT
TERRY WOGAN'S EXTREMELY MENACING!
ALBERT SQUARE IS A VERY EFFECTIVE ALIEN SETTING.
I MUST RING IN WITH MY PLEDGE MONEY!
THESE 3D EFFECTS ARE REALLY CONVINCING!
DOCTOR WHO WORKS BEST IN FIVE MINUTE SEGMENTS.
THEY MUST HAVE SPENT A FORTUNE ON THIS!
THAT GIANT BEAR WITH THE BANDAGED EYE IS A CLASSIC WHO MONSTER!
209

BEYOND THE TARDIS

Compiled by Dominic May

Obituary: On 25 October - **Bernard Martin** (Control Room Assistant in *The Ambassadors of Death*); on 5 November – **Michael Bilton** best known as Ned the gardener in *To the Manor Born* and lecherous old Basil in *Waiting For God* (Councillor Toligny in *The Massacre: Priest of Death* and *Bell of Doom*, Collins the butler in *Pyramids of Mars* Part One and a gossiping Time Lord in *The Deadly Assassin* Part One) – **Terry Denton** (an extra in *The Dæmons* Episodes Three, Four and Five); on 8 November – John Murphy, who acted under the name **John Timberlake** (a mine worker and a revolting prisoner in *The Dalek Invasion of Earth: The Waking Ally* and *Flashpoint*, one of the shelterers in *The Enemy of the World* Episodes 4, 5 and 6 and a Kaled scientist in *Genesis of the Daleks* Parts Two, Three and Six).

Doctors: Series IV of *Medics* is now in production until April with **Tom Baker** returning for a further ten episodes. His character Professor Geoffrey Hoyt will survive the car crash cliffhanger from the end of Series III. Most of the regulars are back, although a new director has been appointed – *The Awakening's* **Michael Owen Morris**, poached from the BBC's own hospital drama *Casualty*.

Peter Davison is recording *The Other Couple*, a new BBC situation comedy, which co-stars Judy Parfitt. Back in **DWM 203** we reported that Peter was filming *Molly* for The Children's Channel, which was written by and set to star his former *All Creatures* colleague Carol Drinkwater. Subsequently Drinkwater withdrew from the acting role and her place as Molly's mother was taken by none other than **Louise Jameson**. The series is to be broadcast on satellite in April.

Although planned for a thirty-two week run, the tour of *The Invisible Man*, which starred **Sylvester McCoy** as the Narrator and **Richard** (*Full Circle*)**Willis**, ground to a halt after a three week sojourn at Blackpool over the Christmas period, having been cancelled by production company Pola-Jones.

Companions: Roy Castle, who recently appeared with the cast of *Pickwick* in *The Royal Variety Performance* and helped set new British, European and world indoor records for tap dancing, has had further cancer tests that have sadly shown that he is not free from the disease. He is philosophical about his condition and even joked recently about dying: "Millions have done it and we haven't had one complaint".

Janet Fielding, who gave up acting a few years ago to become administrator for the Women in Film and Television organisation, has resigned the position with effect from 1 February, although at the time of writing she was not at liberty contractually to disclose her future plans.

From the beginning of January **Sophie Aldred** could still be seen on The Children's Channel despite the axing of her series *Jack in a Box*, as she took on presenting a new pre-school show *It's Droibee Time*, which features baby androids who never grow up and only enjoy playing. Sophie has also done presentation for a company called SSVC, which beams programming to the armed forces abroad.

Producers: It was revealed on a recent edition of *The South Bank Show* that **Verity Lambert** is producing *She's Out*, the third series in the *Widows* trilogy, which Lynda La Plante has written for actress Anne Mitchell to star in. The Lambert produced Russian spy drama *Sleepers* by *Meglos* scripters **Andrew McCulloch** and **John Flanagan** has been sold to Russian commercial channel NTV.

Script Editors: Season Seventeen's **Douglas Adams** was called upon to expound why science is such a turn-off for teenagers in BBC2's *Cyberpunks and Technophobes* on 22 November.

Writers: *The Keeper of Traken's* **Johnny Byrne** has written the screenplay of *To Die For*, a touching, funny, moving and slightly irreverent tale of a gay couple, one of whom dies from the AIDS virus and re-appears as a ghostly presence. Subsequently they learn much more about each other. Directed by Peter Litten (late of the on/off *Who* movie), Ian Williams and Thomas Arklie play the couple and they are supported by Dilly Keane (Fascinating Aida), Tony Slattery, John Altman (*EastEnders*), Jean Boht, Caroline Munroe (also late of the movie) and *The Stranger: More Than a Messiah* author Nigel Fairs. Byrne, who is also working on episodes for the third series of *Heartbeat*, only had ten days to write the film script and says he expects the end product to be a 'feel good' movie, which he hopes will dispel some of the fears surrounding HIV and AIDS. The budget was nominally £360,000 because most of the artists involved are on a deferred payment scheme. Already completed, a Summer 1994 cinema release is on the cards with twenty-five per cent of profits going to London Lighthouse.

Miscellaneous: Jack of all Daleks **John Scott Martin** has been appearing in the feature film *Beg!*, written and starring Peta Lily and directed by Robert Golden. Also in the cast is *Revenge of the Cybermen's* **Jeremy Wilkin**.

Shada actress **Victoria Burgoyne** has emerged as the producer, under the name of Victoria G. Kyng, of a forthcoming £2 million film about Jesus as a boy with a working title of *The Beginning*. Based on a script by her father, Burgoyne will also play the Virgin Mary when the film is shot in Turkey and Cyprus next Spring.

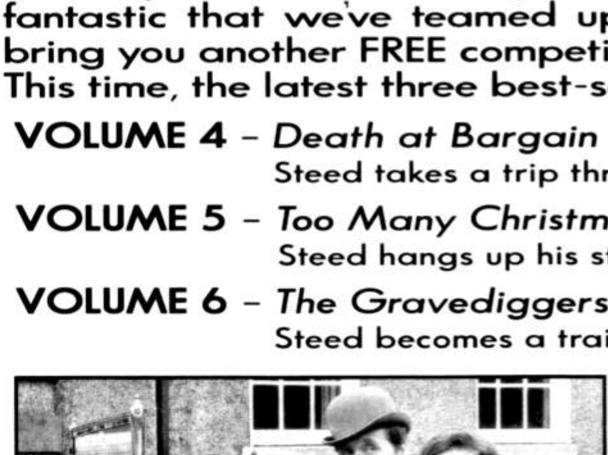
ESCAPE IN TIME WITH THE AVENGERS

The response to our *Avengers* competition in Issue 207 was so fantastic that we've teamed up with Lumiere Pictures again to bring you another FREE competition.
This time, the latest three best-selling videos are up for grabs:

VOLUME 4 – *Death at Bargain Prices & Escape in Time*
Steed takes a trip through time and Emma discovers Daleks.

VOLUME 5 – *Too Many Christmas Trees & The Joker*
Steed hangs up his stockings and Emma plays a lone hand.

VOLUME 6 – *The Gravediggers & The Living Dead*
Steed becomes a train-driver and Emma goes underground.



Seven lucky winners will each receive all three of these tapes. To be in with a chance simply tell us :

A) Which well-known *Doctor Who* writer scripted the 1965 episode *The Gravediggers* and
B) Which *City of Death* star features in *The Living Dead*?

Send your answers on a postcard or the back of a sealed envelope to the editorial address on page 3. Clearly mark your entry WHO'S WHO??? and make sure we receive it by 31st March 1994. Good luck!

David BURTON

Long-time readers of Doctor Who Magazine will be aware of the independent sector's continued interest in *Doctor Who.* A 1988 pilot production, *Doctor Who and the Monsters of Ness,* was an attempt by one company to make their own version the programme.
Marcus Hearn tracked down actor David Burton to ask him about his central role in the story.

In all the years of rumour and speculation that have surrounded *Doctor Who* since it dematerialised from our screens in 1989, it seems incredible that any serious attempt to re-launch the show could have gone unnoticed. However, according to one actor who's recently completed a brief pantomime run in *Dick Whittington*, just such a pilot episode has long-since been completed.

"Well," begins David Burton hesitantly, "I think more's been made of it than there actually is. Basically, I was in a pilot-type thing about four, nearly five, years ago. I think Sylvester McCoy was still doing *Doctor Who* at the time.

"It all came about when I was doing a tour of *Lock Up Your Daughters* which Paul Bernard was directing. He directed quite a number of *Doctor Who* episodes when Jon Pertwee was the Doctor and of course he's done many other things as well. Purely by coincidence I think, just when I'd finished a run of *Lock Up Your Daughters* I got a telephone call from this company, Millennium Productions, asking me to pop up to London to see them. Basically it was an audition to play the Doctor, though it wasn't an audition as such really but more or less a chat about the character and that sort of thing.

"Then, a couple of days later I got a phone call from them asking me if I'd like to start filming. We agreed some money and that was that basically. There were two directors. One of them was a chap called Peter Kenway – not a terribly well-known director. In fact the whole thing was done with people largely unknown to television, although obviously everyone had worked quite a lot in the theatre.

"I can't remember who wrote it. It was a forty-five minute pilot which had quite a few new ideas in it."

I wondered how David had felt, following in the footsteps of some prestigious predecessors. "I was quite excited, but I'm a jobbing actor and any role that comes along you're pleased to get. When I first got it I found it pretty nerve-wracking following in the footsteps of some very, very well-known and extremely talented actors."

In research for a role of such stature, had he watched any previous episodes of the show? "I did – a couple actually. I wasn't especially a fan of *Doctor Who* – it's not that I disliked it or anything like that. It just wasn't something I watched on a regular basis. I'm forty-six now so I can remember William Hartnell who did it originally. The way I was trying to play it was pretty well going back to that actually: they bleached my hair white and it was grown long for the part. We also went back to the idea of having two assistants, which I think was a feature of the original episodes. We had twin girls, called Heart and Diamond. Sound a bit like Gladiators don't they? That was one of the new ideas anyway.

"Basically I played the character as a well-meaning eccentric who rather messed things up from time-to-time. I think that was the way to play it."

It's certainly the way the public fondly remember the character. "I think so too. I mean, let's face it, he never managed to land the TARDIS in the right place!"

Unfortunately, nothing came of this attempt at re-launching *Doctor Who*, even after the truth about its demise became apparent.

"I'd heard that they weren't going to bring it back and that it might go out to independent producers. I think there's been considerable difficulty over the rights ever since the show was axed. I'm not really involved in the negotiations – that's all done at a much higher level, obviously!"

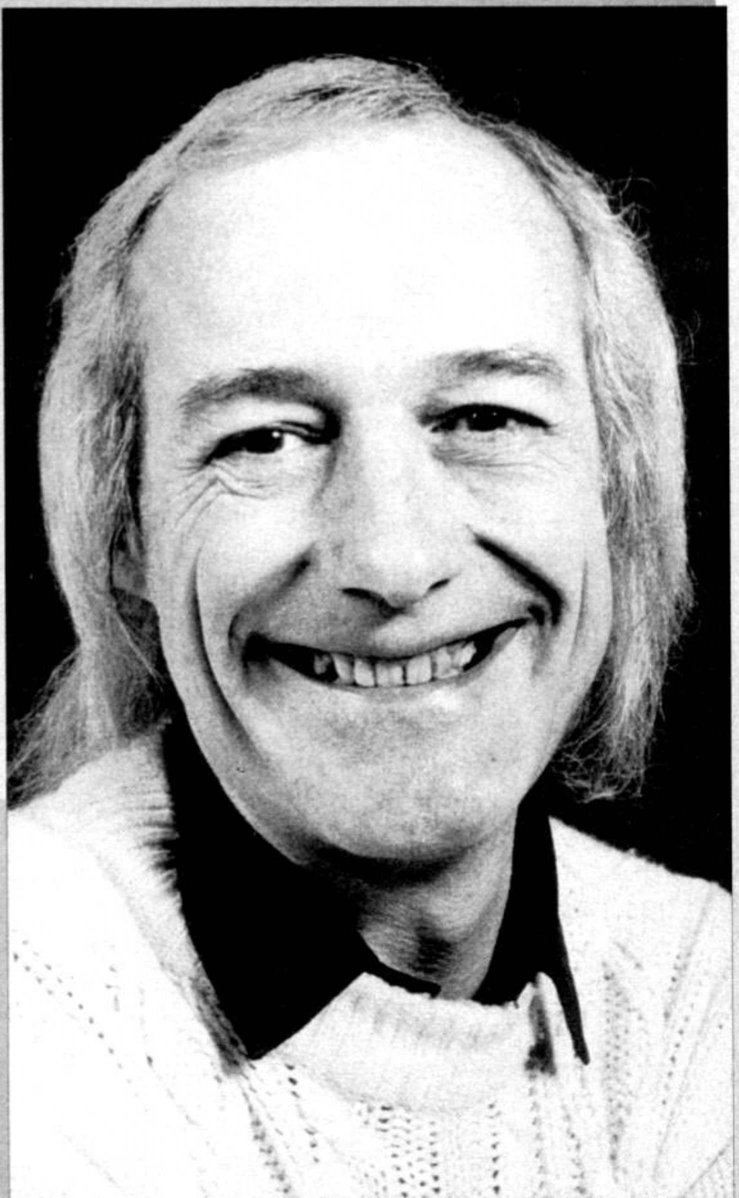
David remains cheerfully optimistic about his contribution to this mysterious, and as yet unseen, adventure.

"I just managed to catch the end of a programme about *Doctor Who* the other night. Alan Yentob was on there saying that it was possible that it may well be coming back. Whether that will be the production that we're doing, or have done, or whatever, I really don't know.

"To be honest I don't even put it on my CV, because it hasn't been shown yet and it was purely a pilot.

"I hope it does come off."

◆



DIRECTING WHO

JOHN GORRIE

Andrew Evans talks to director John Gorrie about *The Keys of Marinus* – the epic Season One tale by Dalek creator Terry Nation.

Photo © R. Cusick

The Keys of Marinus was one of the most ambitious stories undertaken in the first season of *Doctor Who*. The director of the story was John Gorrie, and it was the only time he received a credit for the programme. Now he is an accomplished television director, with many successful plays and series to his name. However, his original ambition was to direct on the stage.

"I started out as an actor, but then I decided I wanted to direct. A good way to do that was to get onto the BBC directors' course, and in those days it was a lot easier than it is now. There were only two channels then, BBC and ITV. BBC2 was just beginning, so they were looking to recruit new people. The course lasted for about six months and at the end of it the BBC had an option on you which, if they took it up, as they did in my case, meant that you were theirs for two years. I finished the course in 1963 and the first job I did after that was on *Compact*, which was the BBC's twice-weekly serial. I stayed on *Compact* for about three or four months and then my next job was *Doctor Who*.

"When Verity Lambert, the producer, asked me to work on the show, I immediately protested and said 'No, I can't possibly! I probably won't be very good,' because I've never been particularly interested in science-fiction. But I needn't have bothered because I didn't really have any choice. So in the end I said, 'All right, but you'd better give me an historical one,' because the stories alternated between those set in the past and those set in the future, and I had studied history. So of course they gave me a futuristic one! But that was just the way it worked out.

"*Doctor Who* was already pretty successful by the time I joined it. The impression I was given was that I was working on a highly-thought-of show and everyone was very upbeat about it. The Daleks had been a big hit and of course Terry Nation, who created them, also wrote the scripts for *The Keys of Marinus*.

"All the regular cast were lovely. I got on very well with Bill Hartnell, which I was told was not altogether usual because he had a reputation for being very difficult. His main problem, though, was that occasionally he tended to fluff his lines and sometimes they would come out like nonsense. For example, in the opening episode, he says something like 'The sea can't possibly be frozen at this temperature. Besides, it's too warm!' Whenever that happened, you have to ask, 'Do I do it again or do I let it go?' If you keep it in, you just have to hope no-one notices. If you do it again, it uses up valuable recording time.

"It was a punishing schedule, both for the production team and the cast. Bill actually took a holiday for a couple of weeks half-way through recording the story, which is why he didn't appear in the middle two episodes. When he came back to do the last two episodes, his performance was much improved, because he'd had time to learn his lines properly!"

CASTING

Amongst the guest cast, John succeeded in getting veteran actor George Coulouris to play the part of Arbitan.

"George had done a lot of films in Hollywood during the Thirties and Forties but had come back to this country. I had seen him at the Bristol Old Vic when I was at school and had always liked him. I just got hold of him and asked him if he wanted to do it and he was very happy to. Robin Phillips, who played Altos, is a great friend of mine because we had been in theatre together when I was an actor. He was wonderful to have on it because he was a total perfectionist. Later he went on to become a hugely sussessful director of the Stratford Festival Theatre in Canada. And Katherine Schofield, who played Sabetha, was an ex-student of mine, whom I had taught at drama school."

Another actress John cast was Fiona Walker, who returned to *Doctor Who* as Lady Peinforte for the twenty-fifth anniversary story, *Silver Nemesis*. Her role as the scheming Kala in *The Keys of Marinus* was her first television performance.

"Fiona came to see me one day and asked me if I could give her a part. I asked her why I should and she told me that she was too good not to be in work. I happened to agree and decided to cast her.

The cast of *Doctor Who* share a joke during rehearsals for *The Velvet Web* episode of John Gorrie's *The Keys of Marinus.* Photo © R. Cusick

She was very good."

The principal villains in the story were of course the alien Voord, Terry Nation's second monstrous creation for the programme.

"I rather liked the design for the Voord. My recollection is that their rubber suits were supposed to be a kind of protective clothing, to protect them from the acid sea. There was an early scene in which the Doctor actually discovers one of the suits empty and the suggestion was that there were supposed to be creatures inside them."

In the second episode, *The Velvet Web*, the TARDIS crew arrive in the city of Morphoton, and encounter some more strange creatures, the Morpho, who are able to control the minds of their human slaves. "They were like huge brains with eyes on stalks, and they were housed in bell-shaped glass jars. Their voice was provided by Heron Carvic, a radio actor with a very striking voice which I particularly wanted. At the end of that episode when the creatures were destroyed, we were not allowed to break the glass because it would have splintered everywhere and that would have been too dangerous for the actors. Unfortunately plastiglass hadn't yet been invented!

"We had a very good designer, Ray Cusick, who of course came up with the original design for the Daleks. He had to build five very elaborate sets for that story, one for each of the different locations of the keys, and so we were using a different one every week. In fact they discovered through doing that story that it wasn't really practical to have so many large sets, because it took up so much time putting them together. I remember coming into the studio and the set simply wouldn't be there, so we would have to rehearse without it, which was rather difficult. For instance, in one episode (*The Screaming Jungle*), the set included a Buddha-like statue which turned on a pivot. In rehearsals I had to say to the cast something like 'Right, there is going to be this huge revolving idol somewhere over there'. In fact it didn't arrive in the studio until just before we started recording!

"We rehearsed each episode for about four days in an outside rehearsal room, which was off the Uxbridge Road. Then, on the Friday morning, we moved into the studio, where we were supposed to rehearse all day on the set until the evening, when we recorded more or less straight through. We had in total about two hours to record a twenty-five minute episode, so you didn't have time to mess around! We rehearsed and shot one episode a week, making six weeks in total. I joined the production team about six weeks before we started shooting, to set the whole thing up, and then there was another couple of weeks' work after we had finished. So in total, *Marinus* was about fifteen weeks' work."

A CHANGE OF DIRECTOR

The demands of working on *Doctor Who* were considerable, as Hungarian director Henric Hirsch discovered a few months later when he directed *The Reign of Terror*. During camera rehearsals for the third episode, *A Change of Identity*, he found the workload so heavy that he collapsed outside the studio gallery. According to Timothy Combe, the production assistant, another director was brought in to handle that evening's recording. Existing documentation indicates that this was John Gorrie, who was asked to stand in at the last moment.

"Well, if it was me, I certainly don't remember it! In fact, I'm ninety-nine per cent sure it *wasn't* me. It was a long time ago, but I think I would have remembered something like that.

"After I finished work on *Doctor Who*, I went immediately back to the Plays Department, which was where I was officially attached. So while I was doing *Doctor Who*, which came under the Serials Department, I was technically on loan. In fact I did nothing but plays for the rest of my two years with the BBC. Then I went freelance, and to begin with I was doing mostly more plays, alternating between ATV and the BBC for about ten years.

"Soon after I went freelance in 1966, I did a couple of plays for the BBC2 series *Out of the Unknown* which are the only science-fiction things I've done apart from *Doctor Who*. The first was called *Second Childhood*, which was about a man who takes a pill to make himself younger but can't stop the process and so ends up a baby. I used Robin Phillips again in that and also Donald Pickering, who had been in *The Keys of Marinus* as well. The second play was adapted from a short story by Isaac Asimov called *Satisfaction Guaranteed* and was about a woman who falls in love with a man who is really a robot."

CLASSIC DRAMA

In the Seventies, John went on to direct several major series, most notably *Edward* ►

The Doctor (William Hartnell, again minus his wig) with Ian Chesterton (William Russell), Altos (Robin Phillips) and Susan (Carole Ann Ford). *The Velvet Web.* Photo © R. Cusick.

◄ *VII*, a thirteen-part historical drama for ATV, which won the BAFTA award for Best Drama Series in 1975.

"*Edward VII* was very successful and as a result I was then offered *Lillie*, which was a series based on the life of the actress Lillie Langtry (who became Edward VII's mistress), and starred Francesca Annis."

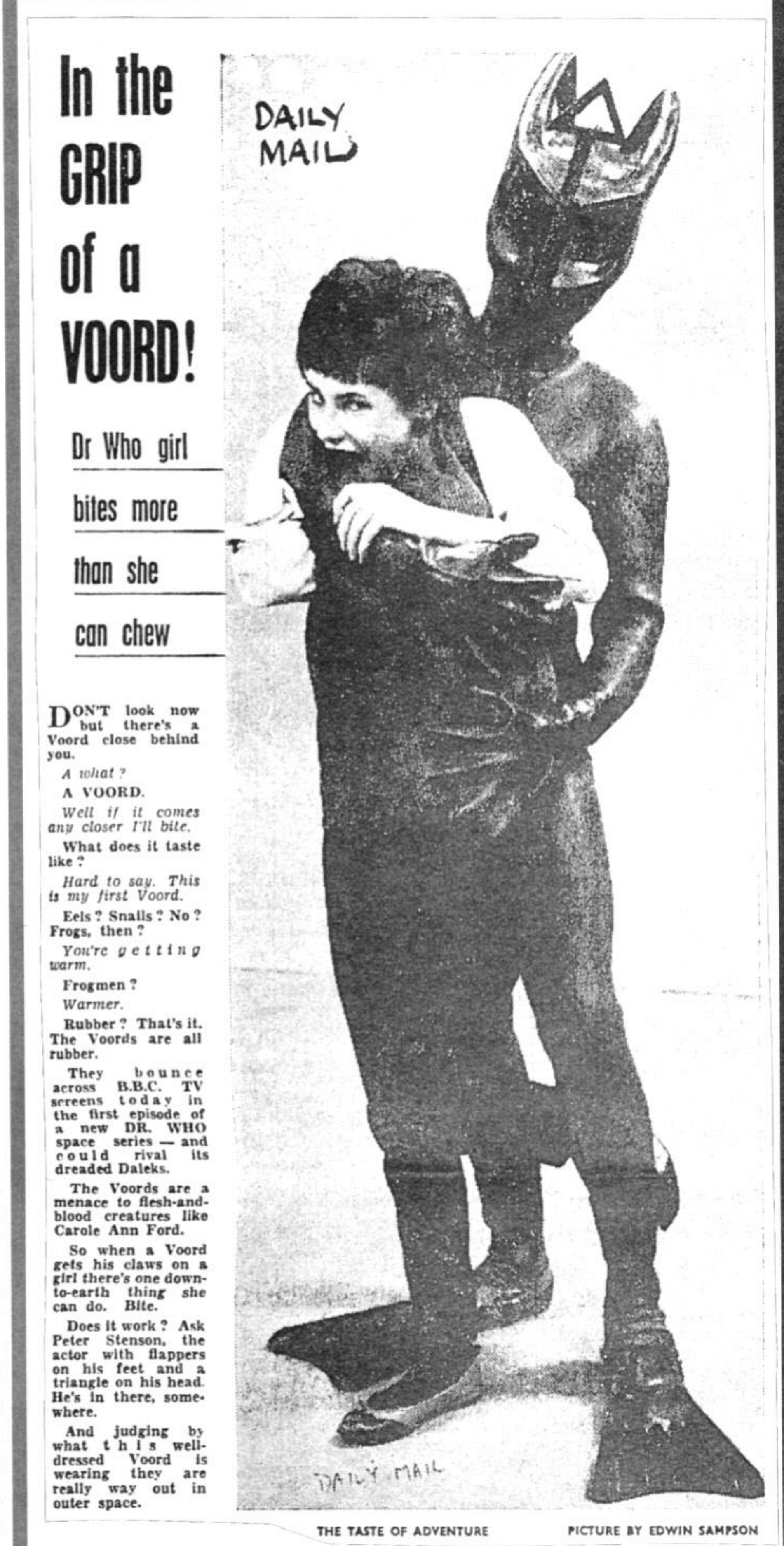
In 1975 John was also asked to direct for the BBC series *Play for Today*. The play, by John Mortimer, was about an eccentric English barrister and was called *Rumpole of the Bailey*.

"It was actually the very first *Rumpole*, and was written as a one-off. I decided to cast Leo McKern as Rumpole because I knew he would be perfect for the part, although there was a certain amount of opposition to him. But the play did very well, and so the producer, Irene Shubik, and John Mortimer asked the BBC if they wanted to do a series. The BBC turned it down so they took it to Thames instead. When Thames agreed to do a series, I was asked to direct it but unfortunately I couldn't because I was doing something else. After that I wasn't asked to do any more – until a year ago when, quite by chance, I was asked to direct some episodes for the last series. I had gone down to Chichester to see a friend of mine who was in a play with Leo's daughter, Abigail, who is also in *Rumpole* now. When we were introduced backstage after the performance, it came up in conversation that I had directed the original *Rumpole* and she said 'Well, we must get you back!'. So I think she had a word with her dad and the next thing was I got a call from the producer asking me if I wanted to do a couple of episodes. It was wonderful to go back, and especially to work with Leo again."

Among the many other plays which John has directed are two of the BBC's prestigious Shakespeare productions, *Twelfth Night* and *The Tempest*. As well as recent episodes of *Rumpole*, his most recent work includes several of *The Ruth Rendell Mysteries*, with George Baker as Inspector Wexford.

"I much prefer doing something that is written for television rather than an existing stage drama because I love doing new work. Adapted novels like Ruth Rendell's, for example, may work very well on television, but equally they may not because the structure of a novel is very different from the structure of a television series.

"The things I have enjoyed doing the most have been specifically written for television, like *Edward VII*. On the other hand, I don't think *The Tempest* entirely succeeded, although I did work very hard on it at the time. Television is a very odd business. Some plays which you don't rate at the time and you do just to earn a living work out very well, whereas others which you do rate are not always so successful. Looking back on *The Keys of Marinus*, I have to say that it was something I did enjoy doing. I remember rather grandly telling Verity Lambert that I didn't go into television to do *Doctor Who*, I wanted to direct plays like *Oedipus Rex*. But the irony is if you gave me the choice now between doing a children's series and *Oedipus Rex* I would choose the children's series every time!" ◆



In the GRIP of a VOORD!

Dr Who girl bites more than she can chew

DAILY MAIL

DON'T look now but there's a Voord close behind you.

A what?

A VOORD.

Well if it comes any closer I'll bite.

What does it taste like?

Hard to say. This is my first Voord.

Eels? Snails? No? Frogs, then?

You're getting warm.

Frogmen?

Warmer.

Rubber? That's it. The Voords are all rubber.

They bounce across B.B.C. TV screens today in the first episode of a new DR. WHO space series — and could rival its dreaded Daleks.

The Voords are a menace to flesh-and-blood creatures like Carole Ann Ford.

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Does it work? Ask Peter Stenson, the actor with flappers on his feet and a triangle on his head. He's in there, somewhere.

And judging by what this well-dressed Voord is wearing they are really way out in outer space.

DAILY MAIL

THE TASTE OF ADVENTURE — PICTURE BY EDWIN SAMPSON

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MANOPTICON
3

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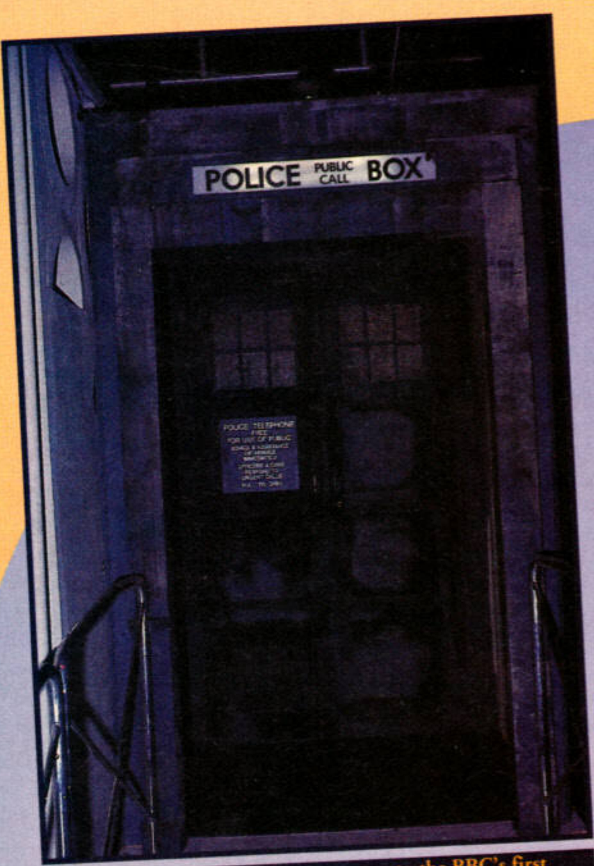
The 1972 BBC Visual Effects Exhibition

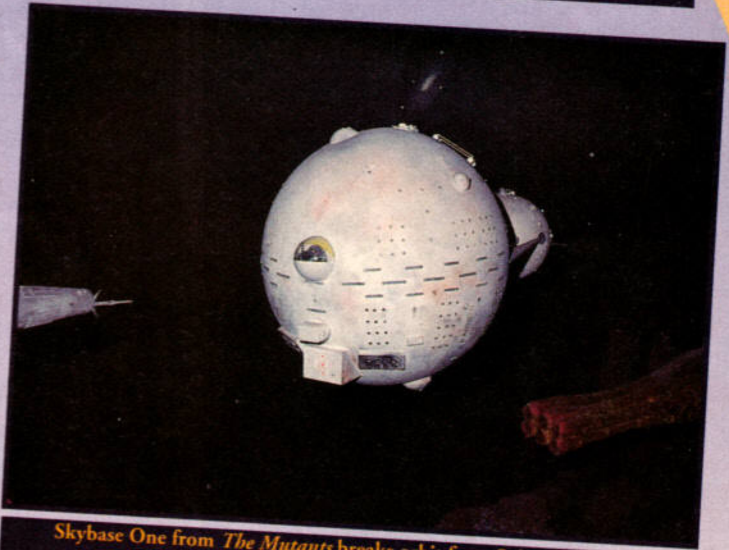
1972 was a good year for *Doctor Who* enthusiasts. As the programme moved into its Tenth Anniversary, fans could look back on the triumphant return of the Daleks and enjoy *The Three Doctors* – the first reunion milestone for the show.

In December 1972 London's Science Museum played host to the BBC Visual Effects Exhibition. Among the *Doctor Who* exhibits on display were an Axon, various Daleks and an ingenious reconstruction of the heat barrier from *The Dæmons.* Peter Hart presents an exclusive look at the exhibition which served as the inspiration for the long-running displays at Blackpool and Longleat.



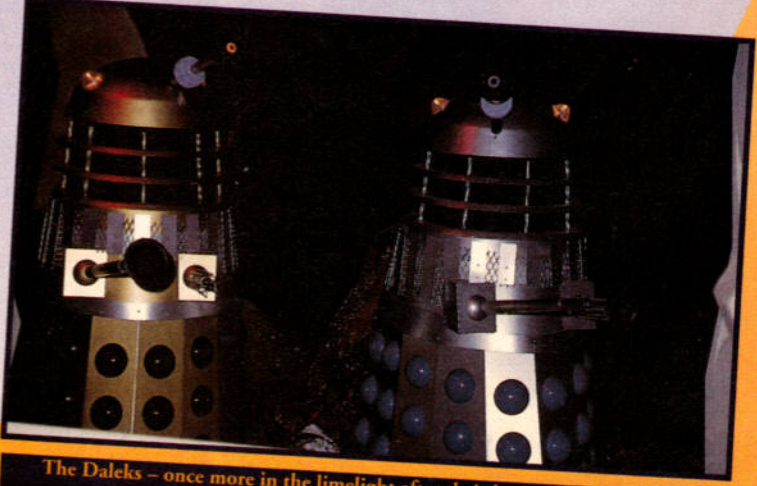
The familiar Police Box – gateway to the BBC's first exhibition of *Doctor Who* props.

A Draconian – Jon Pertwee's favourite creature from *Doctor Who.*



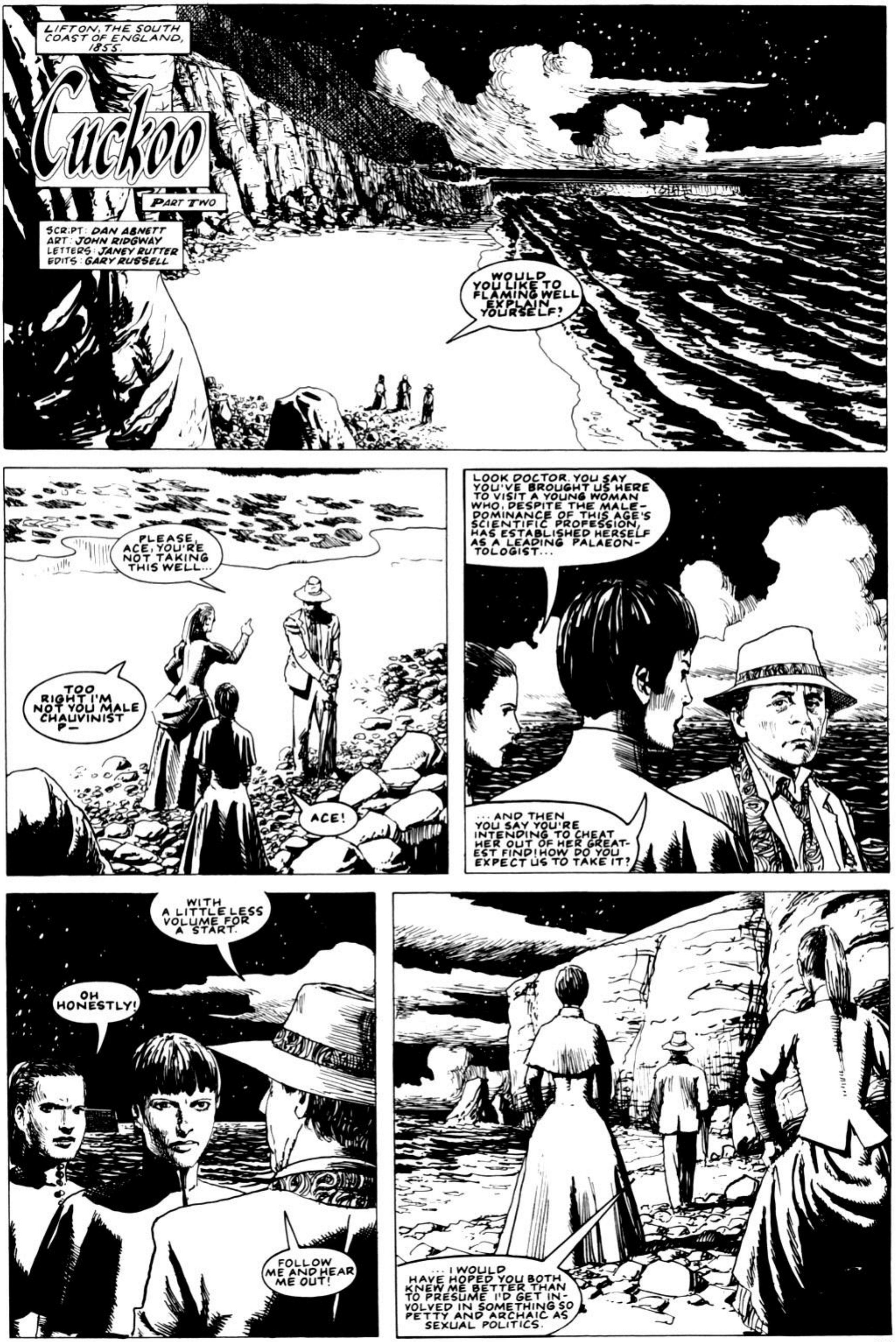
Skybase One from *The Mutants* breaks orbit from Solos to share an appearance with Axos.

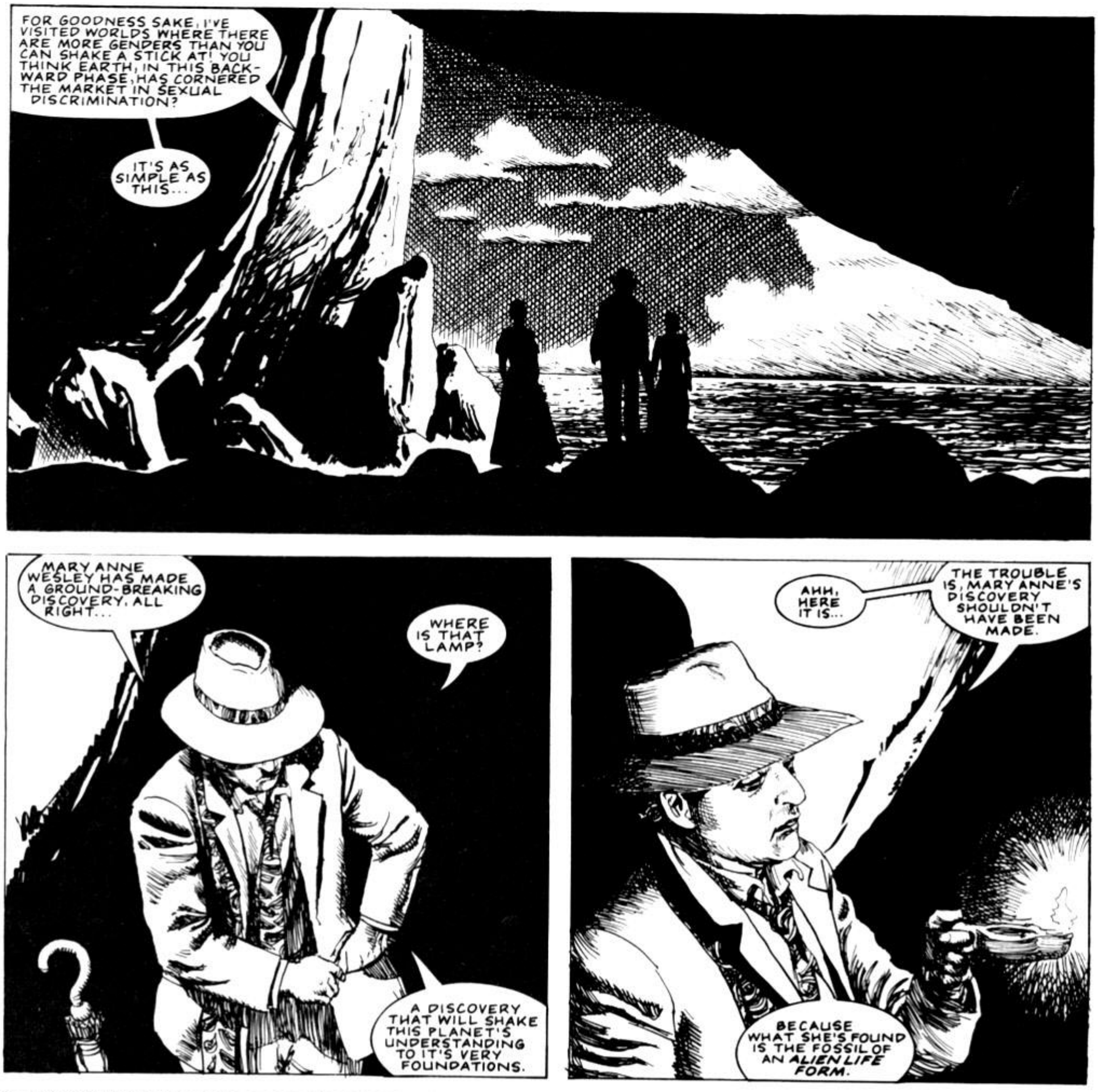
Two of the most memorable monsters from the Jon Pertwee era of *Doctor Who* – a Sea Devil and an Ogron.

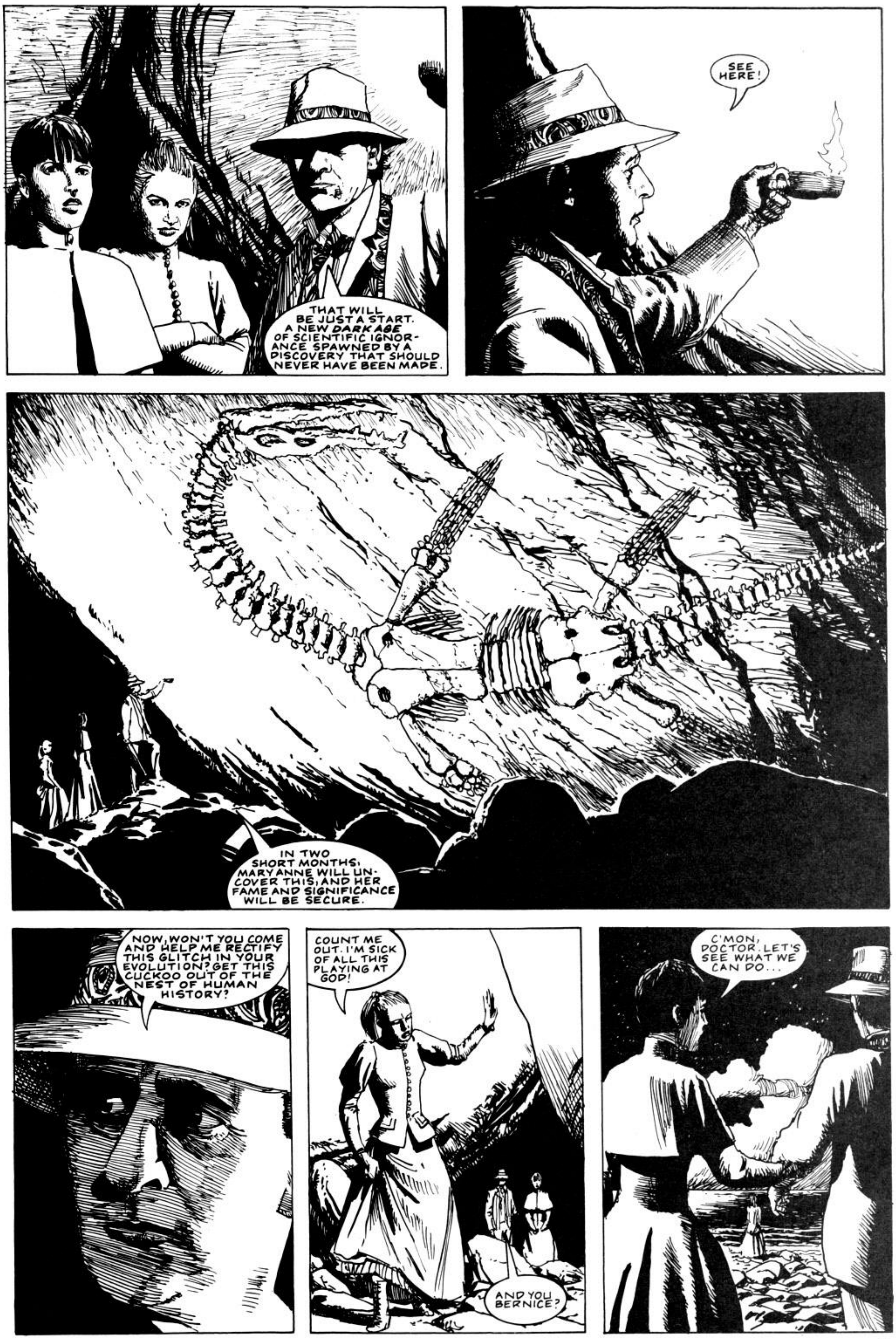


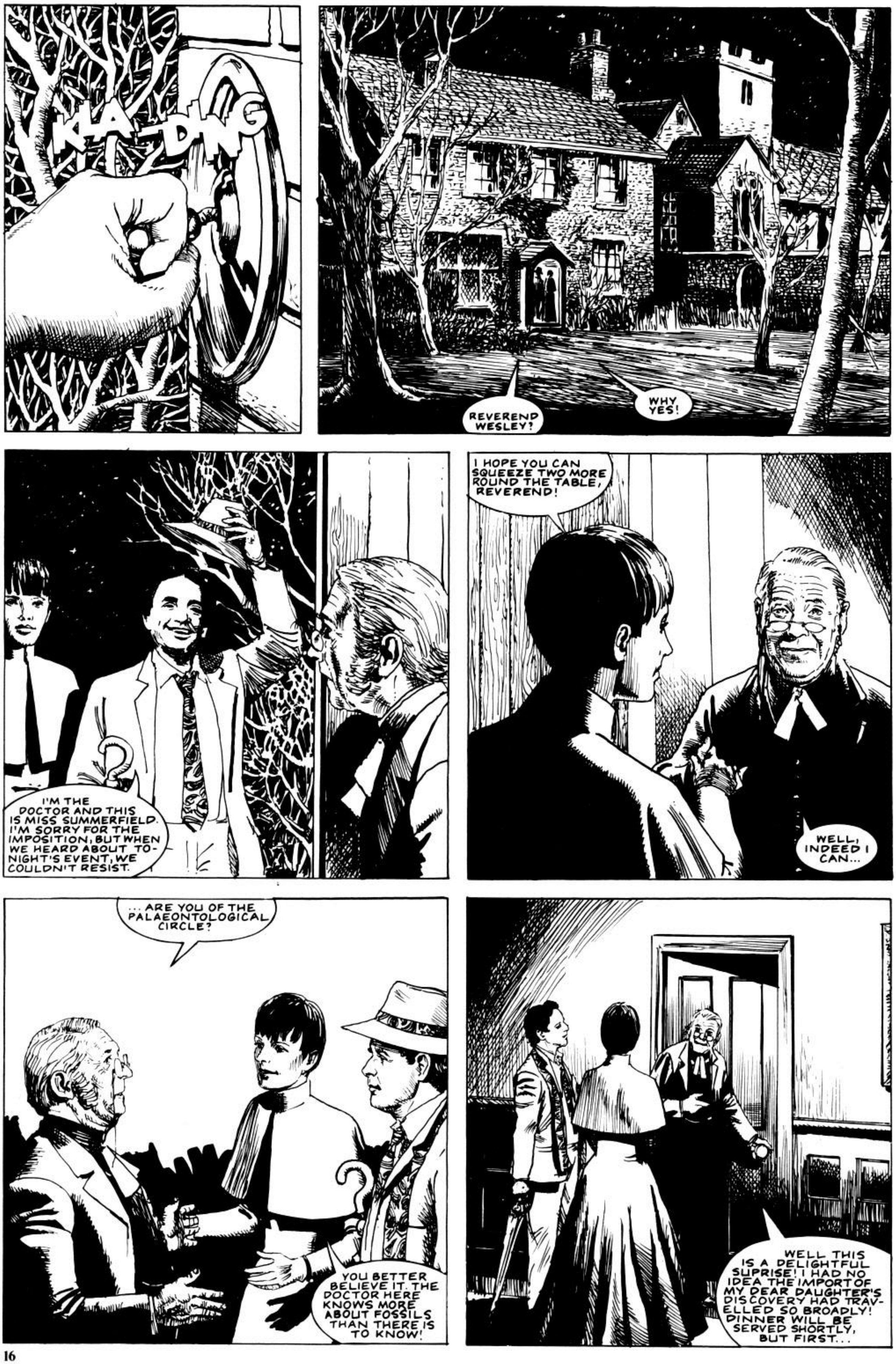
The Daleks – once more in the limelight after their long-awaited return to *Doctor Who* in 1972.

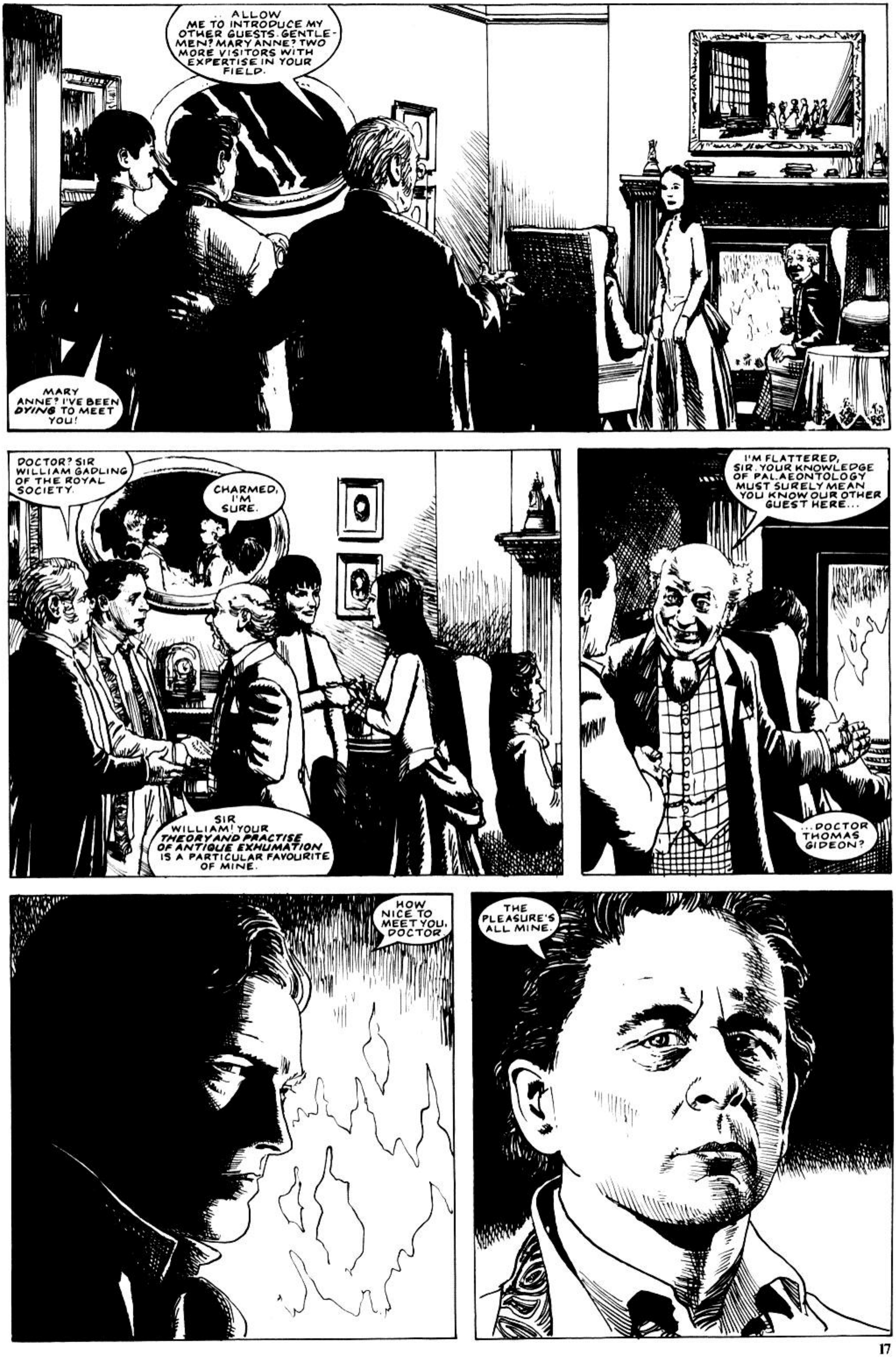
All photos © Peter Hart

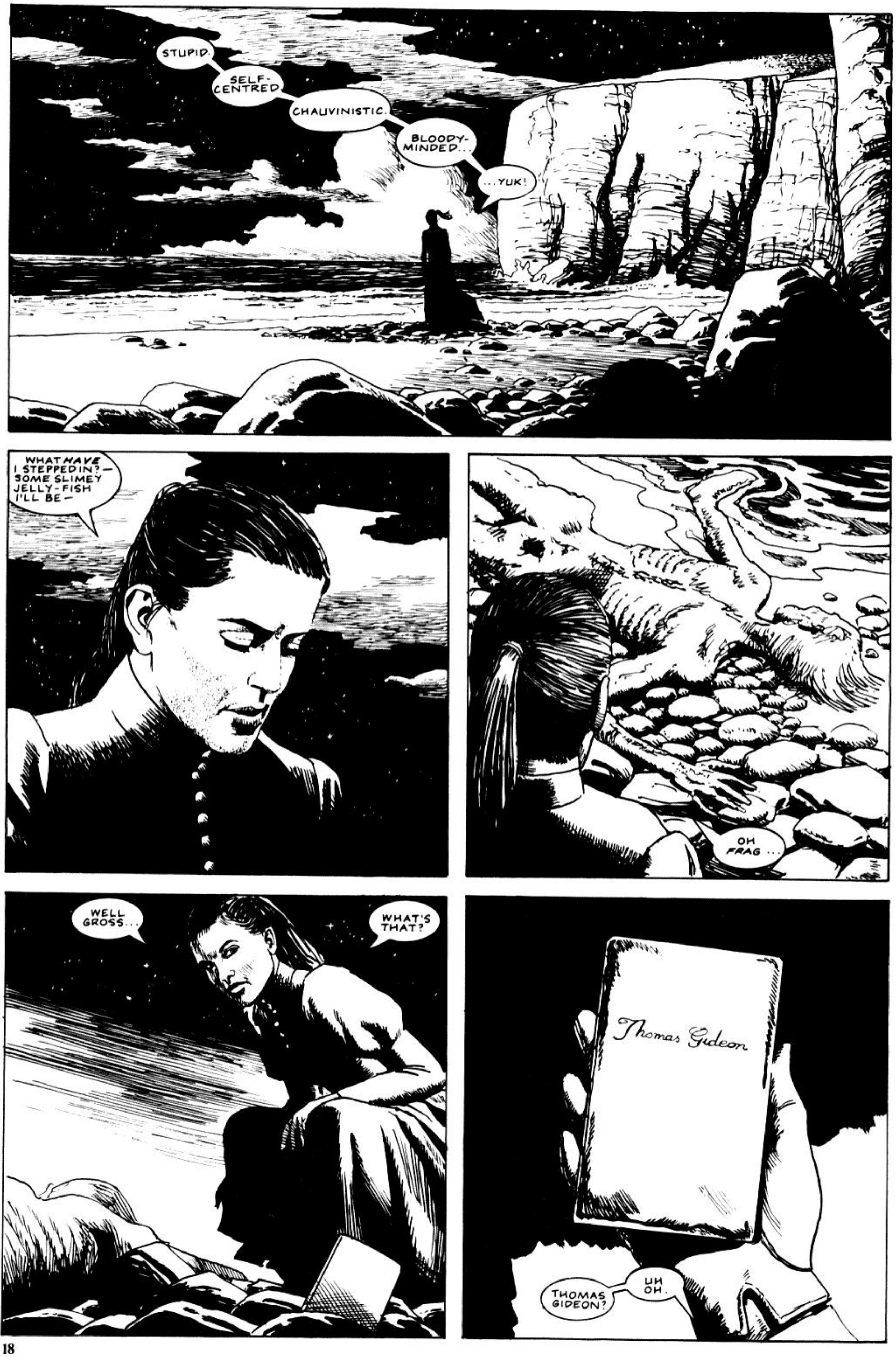

LIFTON, THE SOUTH COAST OF ENGLAND, 1855.
Cuckoo
PART TWO
SCRIPT: DAN ABNETT
ART: JOHN RIDGWAY
LETTERS: JANEY RUTTER
EDITS: GARY RUSSELL
WOULD YOU LIKE TO FLAMING WELL EXPLAIN YOURSELF?
PLEASE, ACE, YOU'RE NOT TAKING THIS WELL...
TOO RIGHT I'M NOT YOU MALE CHAUVINIST P—
ACE!
LOOK DOCTOR. YOU SAY YOU'VE BROUGHT US HERE TO VISIT A YOUNG WOMAN WHO, DESPITE THE MALE-DOMINANCE OF THIS AGE'S SCIENTIFIC PROFESSION, HAS ESTABLISHED HERSELF AS A LEADING PALAEONTOLOGIST...
...AND THEN YOU SAY YOU'RE INTENDING TO CHEAT HER OUT OF HER GREATEST FIND! HOW DO YOU EXPECT US TO TAKE IT?
WITH A LITTLE LESS VOLUME FOR A START.
OH HONESTLY!
FOLLOW ME AND HEAR ME OUT!
...I WOULD HAVE HOPED YOU BOTH KNEW ME BETTER THAN TO PRESUME I'D GET INVOLVED IN SOMETHING SO PETTY AND ARCHAIC AS SEXUAL POLITICS.

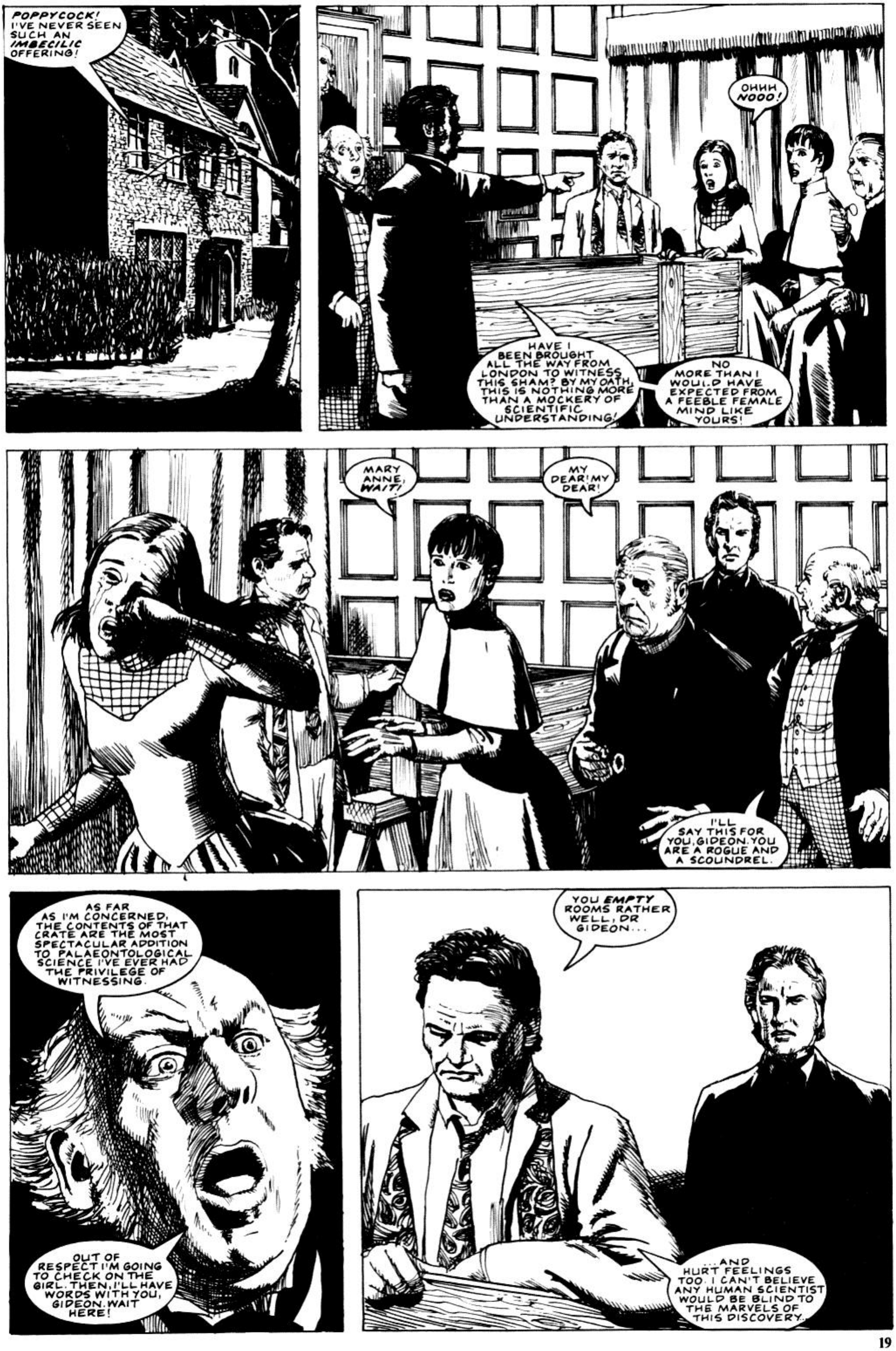

FOR GOODNESS SAKE, I'VE VISITED WORLDS WHERE THERE ARE MORE GENDERS THAN YOU CAN SHAKE A STICK AT! YOU THINK EARTH, IN THIS BACKWARD PHASE, HAS CORNERED THE MARKET IN SEXUAL DISCRIMINATION?
IT'S AS SIMPLE AS THIS...
MARY ANNE WESLEY HAS MADE A GROUND-BREAKING DISCOVERY, ALL RIGHT...
WHERE IS THAT LAMP?
A DISCOVERY THAT WILL SHAKE THIS PLANET'S UNDERSTANDING TO IT'S VERY FOUNDATIONS.
AHH, HERE IT IS...
THE TROUBLE IS, MARY ANNE'S DISCOVERY SHOULDN'T HAVE BEEN MADE.
BECAUSE WHAT SHE'S FOUND IS THE FOSSIL OF AN *ALIEN LIFE FORM*.
NO ONE, NOT EVEN MARY ANNE WILL REALISE THAT.
THE WHOLE SCIENTIFIC FRATERNITY ... AND SORORITY... WILL SEE IT AS AN *UNTHOUGHT-OF* 'MISSING LINK'... IT WILL SET BACK HUMAN SCIENTIFIC DEVELOPMENT FOR CENTURIES AS THEY ATTEMPT TO 'FIT IT IN' TO THEIR OTHER DISCOVERIES.
DON'T YOU SEE? THE REVELATION WILL BE DISASTROUS FOR YOUR RACE. IN FOUR YEARS TIME, CHARLES DARWIN IS DUE TO PUBLISH 'THE ORIGIN OF THE SPECIES'. IN THE LIGHT OF MARY ANNE'S DISCOVERY, HE *WON'T*.

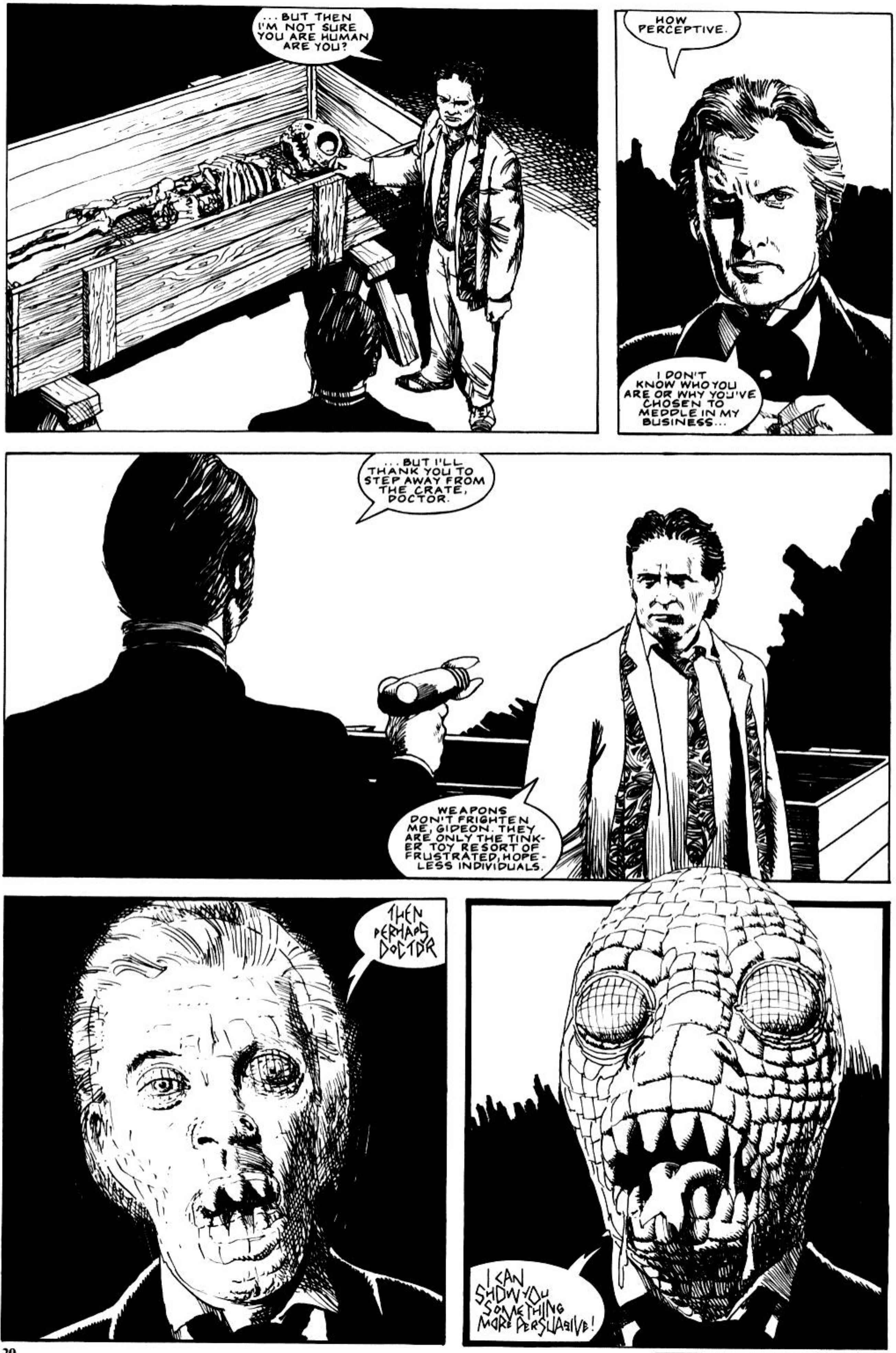

THAT WILL BE JUST A START. A NEW *DARK AGE* OF SCIENTIFIC IGNORANCE SPAWNED BY A DISCOVERY THAT SHOULD NEVER HAVE BEEN MADE.
SEE HERE!
IN TWO SHORT MONTHS, MARY ANNE WILL UNCOVER THIS, AND HER FAME AND SIGNIFICANCE WILL BE SECURE.
NOW, WON'T YOU COME AND HELP ME RECTIFY THIS GLITCH IN YOUR EVOLUTION? GET THIS CUCKOO OUT OF THE NEST OF HUMAN HISTORY?
COUNT ME OUT. I'M SICK OF ALL THIS PLAYING AT GOD!
AND YOU BERNICE?
C'MON, DOCTOR. LET'S SEE WHAT WE CAN DO...


KLA-DING
REVEREND WESLEY?
WHY YES!
I'M THE DOCTOR AND THIS IS MISS SUMMERFIELD. I'M SORRY FOR THE IMPOSITION, BUT WHEN WE HEARD ABOUT TONIGHT'S EVENT, WE COULDN'T RESIST.
I HOPE YOU CAN SQUEEZE TWO MORE ROUND THE TABLE, REVEREND!
WELL, INDEED I CAN...
... ARE YOU OF THE PALAEONTOLOGICAL CIRCLE?
YOU BETTER BELIEVE IT. THE DOCTOR HERE KNOWS MORE ABOUT FOSSILS THAN THERE IS TO KNOW!
WELL THIS IS A DELIGHTFUL SUPRISE! I HAD NO IDEA THE IMPORT OF MY DEAR DAUGHTER'S DISCOVERY HAD TRAVELLED SO BROADLY! DINNER WILL BE SERVED SHORTLY, BUT FIRST...


.. ALLOW ME TO INTRODUCE MY OTHER GUESTS. GENTLEMEN? MARY ANNE? TWO MORE VISITORS WITH EXPERTISE IN YOUR FIELD.
MARY ANNE? I'VE BEEN *DYING* TO MEET YOU!
DOCTOR? SIR WILLIAM GADLING OF THE ROYAL SOCIETY.
CHARMED, I'M SURE.
SIR WILLIAM! YOUR *THEORY AND PRACTISE OF ANTIQUE EXHUMATION* IS A PARTICULAR FAVOURITE OF MINE.
I'M FLATTERED, SIR. YOUR KNOWLEDGE OF PALAEONTOLOGY MUST SURELY MEAN YOU KNOW OUR OTHER GUEST HERE...
...DOCTOR THOMAS GIDEON?
HOW NICE TO MEET YOU, DOCTOR.
THE PLEASURE'S ALL MINE.


STUPID.
SELF-CENTRED.
CHAUVINISTIC.
BLOODY-MINDED...
...YUK!
WHAT *HAVE* I STEPPED IN?— SOME SLIMEY JELLY-FISH I'LL BE—
OH FRAG...
WELL GROSS...
WHAT'S THAT?
Thomas Gideon
THOMAS GIDEON?
UH OH.


POPPYCOCK! I'VE NEVER SEEN SUCH AN **IMBECILIC** OFFERING!
HAVE I BEEN BROUGHT ALL THE WAY FROM LONDON TO WITNESS THIS SHAM? BY MY OATH, THIS IS NOTHING MORE THAN A MOCKERY OF SCIENTIFIC UNDERSTANDING!
NO MORE THAN I WOULD HAVE EXPECTED FROM A FEEBLE FEMALE MIND LIKE YOURS!
OHHH **NOOO!**
MARY ANNE, **WAIT!**
MY DEAR! MY DEAR!
I'LL SAY THIS FOR YOU, GIDEON. YOU ARE A ROGUE AND A SCOUNDREL.
AS FAR AS I'M CONCERNED, THE CONTENTS OF THAT CRATE ARE THE MOST SPECTACULAR ADDITION TO PALAEONTOLOGICAL SCIENCE I'VE EVER HAD THE PRIVILEGE OF WITNESSING.
OUT OF RESPECT I'M GOING TO CHECK ON THE GIRL. THEN, I'LL HAVE WORDS WITH YOU, GIDEON. WAIT HERE!
YOU **EMPTY** ROOMS RATHER WELL, DR GIDEON...
...AND HURT FEELINGS TOO. I CAN'T BELIEVE ANY HUMAN SCIENTIST WOULD BE BLIND TO THE MARVELS OF THIS DISCOVERY...


... BUT THEN I'M NOT SURE YOU ARE HUMAN ARE YOU?
HOW PERCEPTIVE.
I DON'T KNOW WHO YOU ARE OR WHY YOU'VE CHOSEN TO MEDDLE IN MY BUSINESS...
... BUT I'LL THANK YOU TO STEP AWAY FROM THE CRATE, DOCTOR.
WEAPONS DON'T FRIGHTEN ME, GIDEON. THEY ARE ONLY THE TINKER TOY RESORT OF FRUSTRATED, HOPELESS INDIVIDUALS.
THEN PERHAPS DOCTOR
I CAN SHOW YOU SOMETHING MORE PERSUASIVE!

NEXT: BONES AND STONES.

FURY FROM THE DEEP

"The first thing they cut me down on was the exterior filming," recalls *Fury from the Deep* writer Victor Pemberton, "although to my surprise there was still a lot kept in. It was filmed at Margate in the middle of winter and it was bitterly cold, about nine-hundred below zero or something. There was ice and snow and God knows what. We had two helicopters whizzing around as well, and they cost a lot of money. They sprayed the sea with foam which in fact I had to accomodate in the script. Originally I had written it as a mass of seaweed, but visual effects discovered this foam and they were dying to find somewhere to use it, so it was a kind of merging of minds and I wrote it as the seaweed coming out of the foam."

Episode 4 of this missing classic features two of the most memorable scenes from the Patrick Troughton era of *Doctor Who*. Maggie Harris' weed-influenced journey from the climax of Episode 3 and van Lutyens' death in the impeller shaft are images that have stayed with cast, crew and fans alike. At the beginning of the episode, actress June Murphy waded into the coast of Margate: a stretch of shoreline doubling for the diseased North Sea.

"It was freezing," remembered director Hugh David. "But if you say you've got to, you do find this strange ability to cope for a while. We put some foam on the surface and told her to walk into it and go under, but it wasn't as simple as that. The tide was out and the sea was very shallow and she went on and on. She could have walked half a mile and the sea would only have reached her knees. It was unbelievable.

"So I had to shout to her to walk on her knees, then go down on her hands and knees, and then duck her head under. She could have walked half way across to France. Anyway, we had towels and a hot bath, a drink, whatever she wanted, laid on up at the hotel. We got her back there in about three-and-a-half minutes by helicopter!"

Another uncomfortable, and perhaps just as dangerous, stunt had to be performed by John Abineri in his role as van Lutyens, the Dutch engineer whose suspicions about about the terrifying seaweed-creature were confirmed at first hand. "The way it was shot was quite dangerous to me personally. I was standing on a platform about thirty feet up and the special effects man (Peter Day), who was wonderful, had arranged a thirty foot chimney of foam kept at the required level by an engine at the bottom which must have produced hot air. I stood conveniently close to the chimney of foam. The cameraman (Ken Westbury) was at my level on an arm. At a given signal the seaweed emerged from the foam and, while my attention was elsewhere, passed between my open legs, and still remorselessly travelled silently upwards, wrapping itself around my waist at which point I noticed it and began to scream and struggle towards my telephone. But in vain. I was drawn slithering and struggling to the brink of the chimney of foam. My instructions from Hugh David were to hold on to my position on the brink for as long as was reasonable. Then at the very last moment I had to find my foot with a very small wooden platform, about twelve inches square and about a yard below the surface of the foam, and eventually stand on it and, struggling against the weed, kneel. Then he would cut. We did it two or three times and it was only afterwards that I began to imagine what would have happened had I missed the platform with my foot!"

"Awful to watch," confirms Pemberton, "very frightening. I remember I wanted to make it even more frightening because I've always had this thing about mud and quicksand and I wanted actually to see van Lutyens being sucked below the silt in the impeller shaft, but they cut that out. Even so, it looked ghastly on screen."

"It is particularly annoying that the BBC should have chosen to wipe that story," adds Abineri, "because it depended so much on the outstanding work of the visual effects department and they did a miraculous job in the time available. I remember the story was great because of its intrusion into the life of everyday people.

"The story was a classic, without a doubt."

Compiled by Marcus Hearn

The *Fury from the Deep* telesnaps continue in Issue 17 of **Doctor Who Classic Comics** – on sale 3rd February.

FURY FROM THE DEEP – Episode 4

by Victor Pemberton
directed by Hugh David
transmitted 6th April 1968

PICTURE

COLUMN 1

2 & 3 The waves engulf Maggie Harris, who disappears without trace.
4 In the communications room van Lutyens watches anxiously as Price
fails to raise either Rig D or Rig A. The Doctor suggests sending
5 someone to investigate, but the Dutchman pleads he has no authority
6 until Controller Harris returns. The Chief Engineer's attempts to repair
the motionless impeller continue to meet with failure. While they work,
7 the strange heartbeat again resounds around them.
8 In a nearby cabin, Victoria is interrupting Jamie's attempts to sleep.

COLUMN 2

1 The root of her restlessness is the lethal seaweed and the uncertainty
2 of their nomadic lifestyle. Jamie dismisses her concerns and falls back
3 to sleep. The Doctor arrives and Victoria pours out her fears: "Why
4 can't we go anywhere pleasant?" The Doctor says nothing.
5 & 6 Robson is a solitary figure on the beach when Harris finds him staring
7 vacantly at the sea. Harris asks him if he's seen his wife, Maggie.
8 "You'll find her Mr Harris. Very soon." Harris watches, confused, as
Robson calmly walks away from him.

COLUMN 3

1 Much to the Doctor, Jamie and the Chief Engineer's alarm, van
Lutyens announces that he intends to search the base of the impeller
2 shaft for weed blockage. The others wish him luck as the lift taking him
3 & 4 down the shaft is activated. Van Lutyens descends the shaft, flashing
5 & 6 his torch light around him. When the lift comes to a halt he begins a
7 thorough search. Opening an inspection hatch, he hears the familiar
heartbeat, this time accompanied by the sinister seething noise of the
8 repugnant weed. A screaming van Lutyens is slowly consumed by the
deadly creature.

COLUMN 4

1 Van Lutyens scrambles for his life. Hearing his cries the Chief shouts
"Get him up!" but then observes that Dutchman is not on the
ascending lift. The Doctor and Jamie go in pursuit of the engineer.
2 In the communications room Price hears that Megan Jones, the director
3 of Euro Sea Gas, has arrived. Harris enters in an agitated state, still
4 searching for his wife. The Chief Engineer updates him on the situation
in the impeller shaft. Harris orders the lift to be stopped so the
Doctor and Jamie can be rescued. Mr Oak, together with his colleague
5 Mr Quill, has assumed control of the lift: "I'm sorry sir," he
6 smiles, "it's too late." At the foot of the shaft Jamie discovers van
Lutyens' broken torch and his unease grows.
7 Megan Jones, accompanied by her secretary Perkins and a guard,
8 enters the compound. She expresses the fear that she has been
called in to resolve little more than an internal management squabble.

COLUMN 5

1 & 2 The two discuss the possible cause of the squabble, and Jones
decides to investigate further. Harris asks the Chief Engineer to back
him up when he talks to Jones, and leaves Oak to attend to the lift in
3 readiness for the Doctor and Jamie's return. "You can rely on us,"
he insincerely replies before reassuring a concerned Victoria.
4 Megan Jones derides Harris' stories of dangerous seaweed creatures.
5 She is aware that Harris' wife is seriously ill, but stresses that her
6 primary concern is the maintenance of the country's gas supply. She
denies Harris permission to call out Air Defence, and instead suggests
7 using the company helicopters to assess the situation on the three
8 silent rigs. Price gives the order.

COLUMN 6

1 In the impeller shaft, Jamie and the Doctor are witness to a resurgence
2 in the aggressive weed. The Doctor presses the lift's recall
button to no avail – Oak, Quill and Victoria have vanished. The two
3 saboteurs emerge from the pipeline room into the impeller control
area, blatantly ignore the lift emergency light and leave the room.
4 Shortly afterwards Jamie and the Doctor haul themselves to the
5 mouth of the shaft, looking nervously behind them at the approaching
weed-creature. They decide to look for the missing Victoria.
6 Megan Jones is stunned at the helicopter pilot's report of foam and
weed on all the silent rigs. "And no sign of life at all," adds Harris. He
asks for permission to evacuate the remaining rigs and then blow
7 them all up. She is outraged, but before she can reply Robson enters,
hysterically screaming: "You leave those rigs alone – they're mine!"
8 He is more paranoid and incoherent than ever. "We won't allow it!"

COLUMN 7

1 Megan asks him to explain the statement, and Robson's voice tails off.
2 He starts to question himself and has to be supported by the Chief
Engineer. He staggers out of the room as the Doctor enters. He confirms
that van Lutyens has been killed by the weed and foam.
3 Meanwhile Jamie searches for the missing Victoria.
4 The Doctor explains to an attentive Megan that the intelligent weed
has parasitically overcome the minds of its victims. He is interrupted
5 by a frantic and weak communication from Chief Baxter at the Control
Rig. "For pity's sake – they're all around us! They're everywhere!" the
6 beleaguered man implores. "Get us out of here!" he screams before
his message ends with a desperate scream.
7 Jamie finds Victoria unconscious in the pipeline room. He tries to
8 revive the girl, who slowly responds.

COLUMN 8

1 She tells Jamie the two engineers must have knocked her out. Once
2 again she complains that they always seem to find trouble wherever
they go. Jamie asks if she's no longer happy travelling with him and
the Doctor before the weed's heartbeat becomes audible once more.
3 Jamie and Victoria rush in to point out a giant creature inside the
observation pipe. "The advance guard," mutters the Doctor. They
4 draw back, horrified at the mass of weed, and tendrils. Fearlessly, the
5 Doctor approaches the seething horror . . .

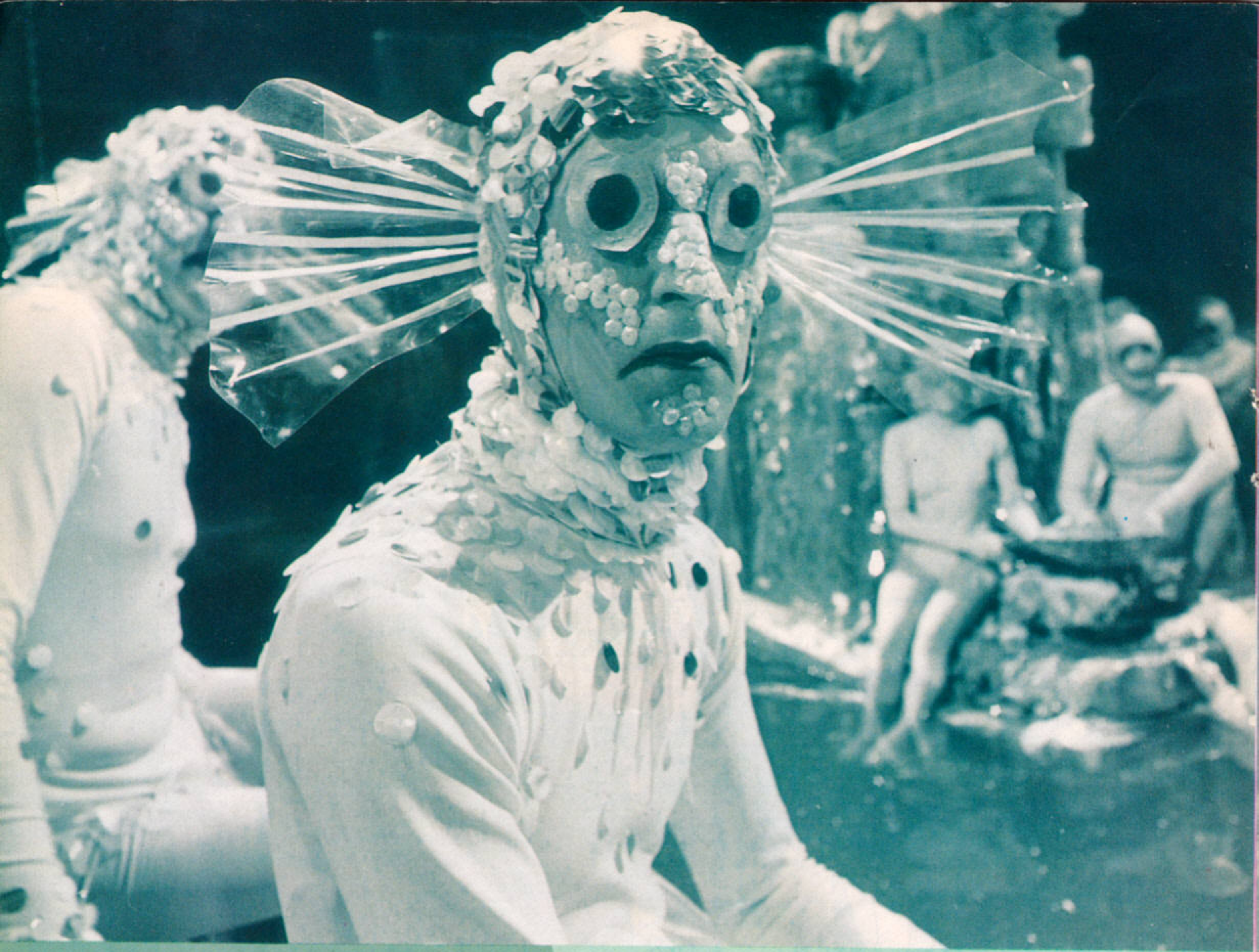
DOCTOR
WHO
FURY
FROM THE DEEP

DOCTOR WHO

ARCHIVE FEATURE

Photo © BBC

Serial GG
THE UNDERWATER MENACE



EPISODE 1 (drn: 24′ 18″)

Jamie looks around the TARDIS for the first time and learns about the craft's unpredictable nature as it whisks him away from Scotland, 1746, with the Doctor, Polly and Ben. The police box rematerialises on an island with an extinct volcano. Whilst the Doctor amuses himself on the beach, his companions, exploring the mountain, are captured by strange warriors as they venture into a small cave. The Doctor, too, is entrapped and joins the others in a cage which plummets downwards, causing them to black out.

The travellers recover in a decompression chamber where Polly finds a bracelet marked *Mexico Olympiad*, placing the date as after 1968 – probably in the Seventies. The group are confronted by a high priest of the troglodyte-type guards who captured them, and are told that their coming from the skies was predicted. They will be sacrifices to the goddess Amdo in the Festival of the Vernal Equinox. The Doctor's demands, to see Professor Zaroff (who produced the plankton food they have been given), are ignored as the group are taken away, but he slips a note for Zaroff to a servant girl, Ara. The note makes its way to Zaroff via a man called Damon.

The Doctor's party are to be dropped into a pool of sharks by Lolem and Ramo, the priests. Zaroff receives the Doctor's note offering to tell him of a great secret and stops the sacrifice. The Doctor reveals that he has no secret for the professor. However, Zaroff (whom the world thought dead when he vanished twenty years earlier) has a sense of humour and invites the Doctor to his laboratory. He explains that they are in the legendary city of Atlantis, which he has promised the Atlanteans to raise out of the sea to greatness again. The companions are assigned work by Damon, a more civilised Atlantean. Ben and Jamie are sent to work in the mines, whilst Polly is shown the Fish People harvesting underwater food. Damon explains that they are shipwreck surivivors who have had plastic gills grafted in so that they can breath underwater, an operation which Polly is about to undergo. He advances on her with a hyperdermic. . .

EPISODE 2 (drn: 25′00″)

In the lab, the Doctor, warned about Polly's operation by Ara, manages to divert power from Damon's operating theatre. In the darkness, Ara helps Polly escape.

In the mines, Ben and Jamie meet up with two fellow workers, sailors Jacko and Sean, who are planning an escape into the tunnels. In the confusion of selecting workers for Zaroff's Project, the four men manage to slip away up another tunnel. Eventually the emerge through a secret entrance into the temple of Amdo where they meet up with Polly, who is hiding there. As priests arrive, they hide again in the tunnels behind the statue of Amdo.

The Doctor realises that Zaroff's plan is to lower the seas of the world by draining the water through a hole in the Earth's crust. This will boil into superheated steam when it hits the core and so split the world open: a destructive force Zaroff is insanely aware of. The Doctor manages to give Zaroff and Damon the slip and meets Ramo, one of the priests, who also dislikes the professor. He convinces Ramo of Zaroff's madness, and together they go to warn Thous, the Atlantean Chief of State, and convince him to stop the Project. Unfortunately, Thous prefers to trust in Zaroff. The professor enters to confront the Doctor and Ramo with Thous telling Zaroff "Do with them what you will."

EPISODE 3 (drn: 24′09″)

Zaroff watches as Lolem, Ramo's superior, takes the Doctor and Ramo away to be beheaded in the temple. Suddenly, the voice of Amdo booms out and commands her servants to bow down, allowing the Doctor and Ramo to 'vanish', running behind the statue to join their friends (Ben having provided Amdo's voice). Zaroff tells Thous that his Project is two days from completion, but on hearing from Lolem of the 'miracle' of the vanishing prisoners, he orders his guards to search Atlantis for the Doctor. Thous begins to have his doubts about the professor.

The Doctor and his friends decide to kidnap Zaroff, and set a trap for him in an Atlantean marketplace with the Doctor posing as a gypsy musician. Zaroff is lured away from his guards and follows the Doctor to the temple, where he is overpowered by Jamie and Ben. Meanwhile, Sean and Jacko are inciting the Fish People to go on strike, thus starving Atlantis of any food supplies which are based on Zaroff's work with plankton.

The Doctor goes with Ben and Jamie to Zaroff's laboratory to stop the Project, leaving Zaroff with Polly and Ramo. The professor tricks the pair and stabs Ramo, kidnapping Polly. The dying Ramo alerts the Doctor, and Jamie rescues Polly, but Zaroff escapes. The professor bursts in on Thous with his armed guards as the ruler orders that the Project be halted. Zaroff shoots Thous proclaiming "Nothing in the world can stop me now!"

EPISODE 4 (drn: 23'20")

The Doctor and Ben hear the gun shots en route for the generating station, and rescue the wounded Thous, leaving him with Ara, Sean and Jacko at the temple. The Doctor then reveals his plan to stop Zaroff by flooding the lower part of Atlantis, including Zaroff's lab. To do this, he will turn up the reactor power at the generating station and break down the sea walls. The Atlanteans must move to the upper parts of the city. In his lab, Zaroff hears that staff are abandoning the generating stations in search of food. The Doctor and Ben bluff their way into a station as prisoner and guard, and set about their sabotage. Jamie and Polly are lost in the tunnels when they see a wall glowing with radiation, and then start to crumble to admit the sea. They forge on upwards.

The Doctor and Ben manage to enter Zaroff's laboratory, and scare away his staff by revealing his true plans. Zaroff manages to lower a barred grille and isolate himself with the controls for the last phase of the Project. The Doctor and Ben reluctantly leave Zaroff to drown. Zaroff is trapped in his laboratory when the waters flood in, dying with his Project.

Polly and Jamie manage to reach the base of the volcano on the island, just behind the Atlantean refugees. Damon, who has seen the evils of Zaroff, intends to build a new Atlantis without Amdo or Fish People. Polly and Jamie presume that the Doctor and Ben have perished, then are delighted to meet up with them at the TARDIS. Provoked by his companions' claim that he cannot control his craft, the Doctor says he will set course for Mars. After dematerialisation, the craft is hit by some turbulence and ends up out of control. . .

500 YEAR DIARY

Photo © BBC

Photo © BBC

Geoffrey Orme had been writing since 1935, and was prolific in the British film industry, as well as writing a lot of theatre material for performers such as Arthur Askey and Flanagan and Allen. His first film, *Sunshine Ahead* was released in 1936 and he then embarked on a career including thriller and comedy films such as *Nothing Ventured*, *Judgement Deferred*, *Miss Robin Hood*, *Devil on Horseback*, *The End of the Road*, *Orders are Orders*, *The Love Match*, *Ramsbottom Rides Again*, *The Boy and the Bridge* (an entry for the Vienna Festival) and many of the Old Mother Riley comedies made between 1940 and 1943. From the Fifties, his work tended to be more in the world of television adventure, including episodes of *Ivanhoe*, *Interpol Calling*, *The Avengers* and *No Hiding Place*. In 1966, Orme decided to try to write for *Doctor Who* and submitted a script idea, *The Evil Eye*, which was rejected at a late stage in April 1966 by story editor Gerry Davis. At the same time as this, Orme had been co-writing *The Long Due*, his final film script.

Orme discussed other possible storylines with Davis. On Tuesday 16th August, 1966, the story editor commissioned Orme to develop his new storyline into a four-part script, planning to use it as the second adventure for the new incarnation of the Doctor. The storyline at this point was known as *Doctor Who Under The Sea*. At some time or another, the scripts were also referred to by the working title of *Atlanta*.

BUDGET TALKS

In early October, the serial was offered to Hugh David, an actor-turned-director who had done a lot of work for the BBC. David looked through the story for *Doctor Who Under The Sea* and felt concerned by the scale of the sets and the requirements for underwater filming. Contacting a friend at Pinewood Studios who had worked on the James Bond film *Thunderball*, David found out that to do a polished version of Orme's scripts was way beyond the means of *Doctor Who's* budget. He declined the offer, and was instead allocated *The Highlanders*. Because of this, *The Highlanders* was brought forward for David's slot, and Orme's story slid back to be the third Troughton adventure.

Scheduled as Serial GG, it seems that when the scripts arrived in early October they were not to the *Doctor Who* team's liking. It was decided to replace the Orme serial in that slot with a new story from William Emms (who had written *Galaxy 4* the previous year). Orme's story, however, was not abandoned totally at this time, and he was paid for its delivery.

Emms' replacement story was *Doctor Who and the Imps*, a four-part serial which concerned alien spores on a space passenger liner arriving on Earth, along with some beings that resembled Imps and which could pass through solid objects. These events gave rise to the growth of a hostile form of plant life, attacking the isolated spaceport. This was a setting which Davis and producer Innes Lloyd liked and later reworked as the airport setting for *The Faceless Ones*.

Schedules for *The Imps* were planned during late October. The director was Julia Smith, who had handled *The Smugglers* a few months earlier. The designer was to be Raymond London who had designed *The War Machines* that year. Costume and make-up were to be handled as usual by Sandra Reid and Gillian James, with whom Smith had discussions regarding costumes for the Imps and the futuristic naval personnel in Emms' story during early November.

Although placed in the schedules, Emms' script had to undergo rewrites before production could begin. In the second week of November 1966, Emms was taken seriously ill. Smith postponed information regarding the filming during the third week of December, awaiting the delayed rewrites of the story. It would appear that either Emms' health did not improve or that the rewrites were still deemed to be unsuitable. Sometime around the weekend of November 12th/13th, it was decided to abandon the Emms story and replace it with the Orme serial – now entitled *Doctor Who and the Fish People* – in the hope that Orme could perform the rapid rewrites necessary for filming to start a few weeks later.

One of the factors involved in the rewriting was the addition of a new companion for the Doctor, Jamie McCrimmon. It has been incorrectly stated on occassion that the character of Jamie was retained as a regular fixture on *Doctor Who* due to good public response to *The Highlanders*. However, filming for *The Underwater Menace* took place between studio recordings for *The Highlanders* Episodes 2 and 3, and therefore before *The Highlanders* Episode 1 had even been transmitted. It is most probable that Frazer Hines had greatly impressed the production team during the pre-filming for that serial in mid-November, and they had decided to keep him at this point. Hines had not been required for filming on *The Imps* when filming for this story was planned on Thursday 10th November – just prior to filming on *The Highlanders*. Hines was contracted to play Jamie in *The Highlanders* on Wednesday 2nd November with an option for the BBC to use him two further stories. The option for *The Underwater Menace* being taken up when filming started.

The rapid introduction of Hines caused various problems, notably with the next few scripts into which Jamie had to be inserted at short notice. Lines were allocated to Jamie from Ben and Polly, and generally the character was still slightly redundant. Davis himself had to do a lot of rewriting on Orme's script, with to regards both Jamie and other aspects of the adventure. The original motivation for Zaroff's insane plan – the death of his wife and children in a car crash – was removed between Orme's initial storyline and the televised version, although this was retained in BBC Drama synopses.

This restructuring of scripts may have resulted in diminished rôles for Polly and Ben which, it has been suggested, went down badly with other members of the cast. It was apparently felt that the introduction of Jamie may have been part of an attempt by Innes Lloyd to edge Ben and Polly out of the programme. Several people have indicated that the working relationship between Hines and Anneke Wills at first was not as good as it could have been, and the newcomer was left feeling like an interloper on the series, but this is a fact both Hines and Wills have since repudiated vehemently. Lloyd meanwhile acted rapidly and harshly. Perhaps feeling that the characters were not working as well as they could do, he told Davis that Polly and Ben should be written out when the contracts of the artistes were up for renewal – and indeed this is echoed in storylines produced by Malcolm Hulke, David Ellis and David Whitaker around this time.

RAPID WORK

Orme's work on the series was rapid, despatching draft scripts often several times a day to Davis in London. Under a lot of pressure, it seems that the first scripts for *Doctor Who and the Fish People* were drafts of Episodes 1 to 3 submitted in two batches on Wednesday 16th November, with a promise that Episode 4 would be ready by Monday 21st November. At this point, a character called Ebon was written out, giving a stronger role for the servant girl, Ara. There was also a suggestion that Nola, the market trader in Episode 3, should be written out to give Ara more to do – although this did not happen. At some time around now, there was also a female modern-day scientist called Steen who appeared in Episodes 2 and 4, presumably as an assistant to Zaroff.

Orme delivered the draft of Episode 4 on Sunday 20th November, and then travelled to London on Tuesday 22nd for a meeting with Davis. The outcome of the meeting was a request for rewrites. A revised Episode 4 was submitted a week later on Sunday 27th, followed by a redraft of Episode 1. In this script, Orme left Davis to write the opening TARDIS scene himself, and also rearranged the characters of Thous, Lolem and Ramo, making it more likely that Ramo would change sides and join the Doctor. Episode 2 was submitted on Monday 28th, with Episode 3 following shortly afterwards, and after that Orme submitted a further revision of Episode 4 on Tuesday 29th, just as Smith started casting the characters.

Another change on the serial's line up was that Raymond London was replaced as designer by Jack Robinson around Monday 21st November, with this being Robinson's first and only *Doctor Who* serial. Having studied interior design at the College of Arts in Manchester, Robinson had joined the BBC as a designer in 1964 and worked on mainly education and political programmes. Smith had begun casting, and on Tuesday 29th November approached Joseph Furst, an eastern European character actor of some standing who had featured in the films *The VIPs* and *55 Days at Peking*, and whom she hoped would agree to appear in *Doctor Who and the Underwater Menace* (as the serial was referred to the week prior to filming) playing the underwater menace itself, Professor Zaroff. The original description of this key character in Orme's script was: "A big man with rather bulging eyes and beetling eyebrows, he wears twentieth century clothing. He is a tremendous personality, and dominates every group of people he joins. He speaks with a heavy Polish accent." Zaroff's eastern European accent was also catered for phonetically in the script at times (e.g. "Release zem. Take zem to the Labour Controller – he will know what to do with zem.").

In late November, the idea of revising the opening title sequence for *Doctor Who* was raised by Lloyd and it was decided to devise a new piece of film to be made by Bernard Lodge and Ben Palmer. These new titles were filmed in TC2 at BBC TV Centre on Friday 9th December, 1966. The original intention was that if the titles were suitable, they would debut on *The Underwater Menace*, but instead a new version was adopted with *The Macra Terror*. At this point it was still hoped that *The Imps* would become Serial HH after *The Underwater Menace*, with *The Spidermen* by Ian Stuart Black as Serial JJ.

The scripts for *The Underwater Menace* were distributed on Thursday 8th December 1966, with the cast being asked to pay particular attention to the film sequences which would be made the following week. With *The Highlanders* Episode 2 recorded on Saturday 10th, the regular cast had Sunday off and then rehearsed the film sequences for *The Underwater Menace* on Monday 12th December at St. Helen's Church Hall in North Kensington, the same day on which they travelled to Swanage to stay overnight for the location filming next day. The production staff had travelled down on Sunday 11th and stayed at the base hotel in Kingston. Thus five silent establishing shots of the 'volcanic island' which did not need any members of cast were done on Monday afternoon.

DESTINY OF THE CAVES

Location shooting on 35mm film was done at Windspit Caves near Worth Matravers, a stretch of shoreline in Dorset, with the co-operation of John S. Strange who owned the caves (a location which the *Doctor Who* team returned to in 1979 for *Destiny of the Daleks* and was also in the *Blake's 7* episode *Games*). Here, the production team found a pothole entrance which was suitable for the mountainside gateway to Atlantis for a day's filming on Tuesday 13th December and the establishing shots the previous day.

The regular cast went on location for the scenes of the TARDIS' arrival on the shoreline in Episode 1, and also the final scenes of the crew meeting outside the Ship (plus its departure) in Episode 4. The other cast requred were P. G. (Patrick) Stephens and Paul Anil, who played the two sailors Sean and Jacko in the closing scenes. As a mark of continuity in Episode 1, Polly initially guessed that the TARDIS had landed in Cornwall again, referring to a similar situation in *The Smugglers*.

The cave entrance was used for the scenes in Episode 1 where the companions were overpowered by the Troglodyte-like Atlantean Guards, and also for the emergence of Polly and Jamie, and later Ben and the Doctor from the flooded city in Episode 4. Three extras, Michaed Earl, Derek Hunt and Keith Ashley, also appeared on location as Atlantean Guards during Episode 1, a rôle they would reprise for studio recordings (another extra, Dean Hardy, was due to appear on location but featured in studio only). The native Atlanteans, such as Damon, had bushy eyebrows and many wore specially made wigs.

The regular cast retained the costumes they had worn in *The Highlanders* for Episode 1, with Polly in her Scots outfit from the later episodes of that story, Ben in his policeman's jacket, Jamie in his original Highland garb and the Doctor with his dark cape and tall hat. By Episode 4, Ben and Jamie wore wetsuits, Polly had donned an Atlantean shell-suit and the Doctor was now minus his cloak and headgear. With *The Underwater Menace*, the costume for Patrick Troughton's Doctor was revised slightly. The very loud checked trousers were abandoned in a favour of less gaudy pair, and these were also taken in over the next couple of serials to appear less baggy. The stove-pipe hat worn by Troughton in *The Power of the Daleks* and *The Highlanders* was also abandoned at this point. At this point, there were still various discussions and arguments going on about how Troughton should play the Doctor, since initial reaction to *The Power of the Daleks* had not been favourable.

With the location work completed on the Tuesday, the crew returned to London that night. On Wednesday 14th, three days of shooting began on Stages 3A and 3B of the BBC's Television Film Studios at Ealing. The model work for the serial was short first. In Episode 1, a shot of the cage descending into the depths of the island was filmed to intercut with recording in the cage set. For the final episode, a series of telecinè inserts were made of the sea wall. Originally this was seen glowing by Jamie ►

Photo © BBC

Photo © BBC

and Polly, whereafter it cracked a little to admit a trickle of water, and then gave way to admit the ocean. A model shot was also made of the Atlantean temple being destroyed in the floods, with water pouring through the mouth and eye of the Amdo face before the idol collapsed.

The demise of Zaroff was shot on film at Ealing using the tank facility on the first day, since this allowed the Project control room to be flooded with water around Joseph Furst. Three shots in all were done for this sequence, the first showing the water flooding in around the professor, the second with Zaroff reaching through a barred circular doorway, and the final one with the lab underwater and only some props – such as Zaroff's detonation plunger – floating about. It actually took a very long time to flood the tank, and so the film sequences incorporated a lot of editing to make events seem a lot faster than they really were. The remainder of the first Ealing day was spent with two of the Fish People extras – Cathy Ash (who replaced scheduled actress Carol Gilbey) and Tony Starr – testing the Kirby wire harnesses needed the following day.

Nearly all the material involving the Fish People was filmed at Ealing using four actresses and four actors. Thursday 15th December was devoted to all shots which required the use of the Kirby's Flying Ballet mechanisms so that four Fish People (Ash, Starr, Judy Nicholls and Mary McMillan) could be seen 'floating' over a dry sea bed – without the need for underwater photography. When shot with a soft-focus lens to mask the wires and the lack of water, the slow movements of the actors made them appear to be swimming. This material comprised the back projection of the underwater farmers seen from Damon's laboratory at the end of Episode 1, and also the long sequence in Episode 3 where the Fish People established the blockade underwater.

The morning of Friday 16th was spent on the scenes of the Fish People being taunted by Sean and Jacko in Episode 3, after which some more of the Kirby wire material was filmed. There were different sorts of Fish People, indicating different stages of development after the plastic gill implants. The full Fish People, based on mermaids, wore a stretchy fabric bodystocking covered in sequins, and had a cowl of large glittering sequins around their head on which were placed large plastic gills. Their eyes were covered with half-masks incorporating large fish eyes and more sequins, whilst their mouths were made-up to resemble fishes' downturned lips. There were also a couple of half-Fish People who were at an earlier stage of development and were an actor and actress clad in white wet suit and diving goggles. BBC publicity arranged a photosession this morning for the Fish People, with the eight artistes sitting on a rock isolated by water from the 'shoreline', built around the same tank that had housed Zaroff's control room.

Some scenes in the rocky tunnels under Atlantis were also filmed at Ealing. The main sequence was the rescue of Jamie from a rockfall during Episode 2, which involved Craze, Hines, Stephens and Anil. Shot on the Friday afternoon, this concluded the pre-filming on the serial with Craze and Hines missing some rehearsals for the recording of *The Highlanders* Episode 3 the next day. By Wednesday 14th December, *The Imps* had been abandoned and a replacement Serial HH – provisionally entitled *The Return of the Cybermen* – had been scheduled (later renamed *The Moonbase*). Years later, Emms adapted his unused storyline into a role-playing game book *Mission to Venus* published by Severn House in the UK and Ballantine in the US in November 1986.

MUSICAL STUDIOS

For the first time since *The Savages*, specially composed music was commissioned for *Doctor Who*. The composer selected was Dudley Simpson, who had worked on the series since 1964, and who had recently completed an incidental score for *The Fastest Draw*, an episode of the BBC2 science-fiction anthology *Out of the Unknown*. The music for *The Underwater Menace* was recorded in two sessions. All the choral material for the Atlantean temple scenes in Episode 1 and 3 was done first, with Simpson conducting eight vocalists from the popular Cliff Adams Singers on Thursday 29th December, 1966. This was a recording session in Studio R at Lime Grove from 10am to 1pm and featured the singing talents of Fred Lucas, Geoffrey Coleby, Stanley Riley, John Frost, Neil Howlett, Leslie Fyson, John McCarthy and the chorus master Wilfrid Johns.

The other recording involved the BBC Radiophonic Workshop and Simpson collaborating with Brian Hodgson. For the first time, the composer dabbled with electronics, using the Workshop's new monophonic organ, and enjoyed producing the crude yet notable synthesiser score. This work was done on Monday 2nd January, 1967, and included the unearthly reverberating score for the Fish People sequence in Episode 3. Approximately sixteen minutes of music was recorded for the serial in total.

The regular cast had enjoyed a week's Christmas break after recording *The Highlanders* Episode 4 on Christmas Eve. When rehearsals began on Tuesday 3rd January, 1967, this meant that *Doctor Who* was now being taped only a week in advance of transmission (a tight schedule because recording on *The Power of the Daleks* was delayed by a week). Playing the rotund High Preist, Lolem, was Peter Stephens, who had been a variety of characters in *The Celestial Toymaker* the previous year. Over the first couple of weeks of 1967, Patrick Troughton posed for his official publicity shots as the Doctor, posing with props like a piece of rock, his 500-year diary and also Hartnell's large stoned ring – plus his tall hat. The new story was previewed in *The Sun* on the first day of rehearsals with photos of the Fish People (incorrectly referred to as Atlanteans).

Episode 1 was recorded on Saturday 7th January, 1967, the venue for the serial's taping being Studio 1 of the BBC's Riverside Studios. The time allowed to Julia Smith to set up in studio the previous day had been restricted by a live current affairs programme being transmitted from Riverside 1 in the afternoon, meaning that the *Doctor Who* team could not start work until 6.30pm Friday and would have to work overnight. Recording ran from 8.30pm till 10.00pm on Episode 1, and from 8.30pm to 9.45pm on the other three episodes.

For *The Underwater Menace* Episode 1, the opening TARDIS scene continued on directly from *The Highlanders* with Jamie inside the ship for the first time. The Doctor's tall hat sitting on a table appeared behind the opening caption for the serial title, with the writer credit and episode number superimposed over shots of the Doctor and the TARDIS console.

The Doctor defined *The Highlanders* as taking place in 1746 during this scene, although the script specified 1745. For the scene in which the TARDIS landed, the regular cast pre-recorded some 'thinks tracks' to be played back into the studio over close-ups of them: Polly wished "Please let it be Chelsea, 1966", Ben thought sarcastically "Hope it's the Daleks – I don't think!" whilst the Doctor was hoping for "Prehistoric monsters" and Jamie wondered "What have I come upon?".

Polly was shown to have a vague grasp of foreign languages in Episode 1 when she asked the Atlantean Guards if they spoke French, German or Spanish. Jamie also spoke Gaelic briefly in the same scene, whilst the Doctor spoke Russian. A line of dialogue with Ben trying Cockney on the guards was dropped from the recording. The Doctor used his 500-year diary in an attempt to determine the date of their arrival (assuming that the guards were Troglodytes from North Africa). The Doctor's hat was finally disposed of mid-way through Episode 1 just prior to the sacrificial scene in the Temple of Amdo.

An interesting continuity point is that in Episode 1, the Doctor signs his own name at the end of his message to Zaroff. In the recording script the message read "Professor Zaroff, vital secret will die with me, hurry, Doctor Who" whilst on screen the note was "Vital secret will die with me. Dr. W.". This was in keeping with the production team's view at the time that Doctor Who was the actual name of the character, as indicated by dialogue from the WOTAN computer in *The War Machines* and also a line from the Doctor in early scripts for *The Faceless Ones*.

There was a recording break after the first shot of the travellers in the compression chamber, and then another between the scene in which the Doctor's companions were taken from the chamber by the priests, to allow the cast to move over to the temple set and for a redress of the compression chamber. The other recording break in Episode 1 was after the travellers were rescued from the temple, allowing Hines, Willis and Craze to cross to the operating theatre set for the scene were Damon assigned the companions to work.

An octopus in a tank was hired to appear in the scenes set in Zaroff's laboratory in Epsidoes 1 and 2, although in fact this set was Damon's operating theatre in close-up for Episode 1 with only the hands of Damon and Zaroff being seen (the set not being required for any other scenes in the episode). The operating theatre itself was a partial redress of the compression chamber set from earlier in the episode. Damon's operating theatre had a back-projection screen acting as a window, allowing the 'underwater' film of the Fish People to be seen by Polly in two scenes towards the end of the episode. To swell out the number of extras, it was common on this serial for some extras to play more than one role. Three of the Atlantean Priests therefore changed costume into medical orderlies during the final recording break.

The Temple of Amdo was a multi-level set, and the largest for the serial. The right-hand part of the chamber was a raised sacrificial area with the entrance, whilst to the left was the huge face of Amdo herself, with a secret entrance to one side accessed by a flight of steps. The set for Episode 1 also incorporated four sacrificial see-saw rigs for the Doctor and his friends to play their parts in the Festival of Vernal Equinox. These pivoted devices were held in their original position by pots full of water, balancing the weight of the victim hung at the other end. One of the child priests removed the plugs from the pots, allowing the water to flow out, and hence tilt the travellers towards a central shaft at the foot of which were the sharks. Five feet of silent 35mm stock film from the BBC's vaults was used to show a shark swimming, intercut with the scene in which the companions were suspended over the pool. Mirror shots were also used to give interesting camera angles looking down on the sacrifices showing all four around the central shaft.

The Underwater Menace started transmission one week later and ran over four consecutive Saturdays from 14th January, 1967 at 5.50pm. The story was previewed in *Radio Times* by a one-third page article entitled *Dr. Who* in the issue for 14th-20th January, 1967. The cliffhanger to the episode, of Damon advancing on Polly with a hypodermic syringe to inject her for the Fish People operation, caused one particular complaint to reach Lloyd. A representative of the National Society for the Welfare of Children in Hospitals, Mrs N. Safford, wrote to the production office on Monday 16th angrily pointing out that around five thousand children would have an operation of some sort the following week, and many youngsters could be terrified at the prospect of waking up with 'plastic gills' (having seen the screaming Polly in Episode 1). Lloyd explained to Mrs Safford that the whole context of the instalment with Fish People and mad scientists pulling the plug out of the Atlantic Ocean had clearly impressed on young viewers that the storyline was fantasy, and that they were unlikely to link Polly's impending operation with every day life.

Another notable actor appearing in the serial was Noel Johnson, who had been a hero to millions on the radio as both the BBC's *Dick Barton – Special Agent* and Radio Luxembourg's *Dan Dare*. Playing Damon's assistant in the operating theatre was Gerald Taylor, whose work on the show as a Dalek operator stemmed back to 1963 as well as playing a Zarbi in *The Web Planet* and operating the War Machines plus doing WOTAN's voice in *The War Machines*.

After a week of rehearsal, Episode 2 was taped at Riverside Studio One on 14th January, 1967. As with the remaining episodes, there was no filmed reprise transferred from the previous week's episode. Instead, each recap scene was re-enacted before the recording cameras, with the title captions for Episode 2 shown over a close-up of the syringe, a shot of Damon and then a shot of Polly on the operating table. For this episode, and part of Episode 3, Polly wore a plain white operating theatre smock. Again, there was doubling up of the extras with the seven miners in the episode also playing laboratory assistants, medical orderlies, an attendent priest and Atlantean guards. The new sets used for the episode were Zaroff's laboratory (complete with stock sound effects in the background), a rocky tunnel, two different mine sets and the council chamber set (a redress of the room of plankton food from Episode 1). This now had a raised dais in its centre, with Thous' throne to one side.

Zaroff's laboratory housed a model of the city of Atlantis in a tank, with which he demonstrated the principle of 'draining away the oceans' to the Doctor. The Doctor's demonstration of the same plan to Ramo in the temple later in the episode used a sealed pot full of water which was left to boil, and exploded on cue by means of a hidden charge. The only planned recording break for Episode 2 was before the scene in which Ramo and Thous went to speak with Zaroff.

The regular cast missed out on some of the rehearsals for Episode 3 of *The Underwater Menace* to film some of the moon surface sequences for Episodes 1 and 4 of *The Moonbase*, the next serial in production, at Ealing Film Studios on Tuesday 17th and Thursday 19th January.

Episode 3 was recorded on 21st January, 1967, with BBC photographers attending recording to get publicity shots of guest stars Joseph Furst and Noel Johnson. The opening caption slides were shown over a shot of the throne room doors through which Zaroff entered. From this episode, the costume supervisor was Juanita Waterson, a new member of Sandra Reid's department, who continued to work with the designs that Reid had laid down.

This was the last episode to feature Jamie in his original full Highland costume since, during a recording break before the scene in the market, Hines and Craze donned wetsuits to act as two of Zaroff's guards. Anneke Wills also changed from her white robe into an Atlantean costume like Ara's. The Doctor indulged in disguise again, this time as a form of gypsy musician, wearing dark glasses, a short cape and a head scarf. Part of the redefinition of Troughton's portrayal that was going on at the time concerned the new Doctor's penchant for disguise (a notable story element in *The Highlanders*), and seldom after *The Underwater Menace* did it rear its head.

Once again, the extras doubled up with the roles: the ten priests also appeared as miners and people in the market, as well as two of Zaroff's guards. Three of the Fish People artistes (Starr, McMillan and Calder) appeared at Riverside for the Market Place sequence, although a fourth – actress Perin Lewis – was unable to attend as planned. This set incorporated a small pool of 'salt water' and pumped fountain amongst some rock at the centre of the stalls.

Stuntmen and fight arranger Derek Ware devised the fight sequences between Hines and Furst in which the professor fended off Jamie with a sword in the tunnels. Neither Zaroff nor his two guards fired blanks from their guns at the end of Episode 3. Zaroff's gunning down of Thous was achieved by playing a gram recording of a gunshot into the studio, whilst two more shots represented the off-screen deaths of Thous' two guards.

The transmission of *The Underwater Menace* Episode 2 was reviewed in *The Daily Worker* on Wednesday 25th January, 1967. Whilst the paper had originally been one of the series' strongest supporters, times had now changed and the new serial was dismissed as 'increasingly painful' by writer Ann Lawrence. Particular criticism was directed at the script, and also at Troughton's performance who was described as a 'clown'. Two days later, Troughton was contracted for an additional four stories (Serials KK to MM) beyond his initial agreement.

Starting rehearsals a day earlier than usual on Monday 23rd January, the concluding episode of *the Underwater Menace* was taped on Saturday 28th January, 1967. Unusually the recording took place out of sequence and the first scene of the evening was actually the very final sequence of Episode 4. Set in the TARDIS control room, this showed the Doctor's ship going out of control, using a rotating camera lens to show the control room being flung about. The closing titles were then recorded, with a caption slide reading "Next Week: Dr Who and the Moonbase" just before them. After this, the rest of the evening saw the recording carry on in transmission order, with the episode captions shown over a close-up of Zaroff's gun, and then a tight shot of the scientist's insane face.

The laboratory set included a working television monitor relaying the image of the Overseer at Generating Station Z11 to Zaroff. This was Ralph Watson, who also provided the voices from Stabiliser Station Z2 and Ranger Station Z3 heard in Zaroff's laboratory as the Project progressed. The set included the barred circular doorway that had been used for the drowning sequence at Ealing, with the grille sliding down to isolate Zaroff from the Doctor and Ben. The laboratory assistants in Zaroff's base of operations also doubled as Atlantean refugees in the closing scenes of the serial. Perin Lewis was now available for this recording, appearing as a half-Fish Person with Tony Starr.

The main new set for the episode was the generating station, which incorporated a giant working cog flywheel. This was built with entrance doors directly onto the corridors, allowing continuous recording as the Doctor and Ben bluffed their way past the guard. One of the underground tunnel sets was also adapted at the cave set in the mountain where Thous, Damon and the refugees escaped the flood of their city.

Two recording breaks were scheduled for the evening. The first was during the intercutting of filmed model shots with Polly and Jamie walking along the rocky ledge. The second came after Ben and the Doctor left the laboratory, allowing Troughton and Craze to get to the tunnel sets for their escape sequence.

The Underwater Menace was Julia Smith's second and final serial for *Doctor Who*. A successful staff director at the BBC, she worked on many episodes of *Z Cars*, *Dr Finlay's Casebook*, *Spy Trap* and the like, plus an acclaimed adaptation of *The Railway Children* in 1968. In the Seventies she became a producer on *Angels*, a hospital drama that developed into a soap. From there she helped devise BBC successes like *EastEnders* and *The District Nurse* as well as supervising the start of *Eldorado*.

Geoffrey Orme did very little writing after this, his only *Doctor Who* serial, and was not asked to submit further storylines by Davis because of the problems there had been with *The Underwater Menace*. In semi-retirement, he wrote the scripts for audio cassettes which related the lives of famous people during the Seventies. He died in 1978.

The Underwater Menace faired slightly better than *The Highlanders* did in terms of ratings. Episode 1 gained over eight million viewers, the highest Troughton audience to that time. Whilst the audience size was reasonable, the Reaction Index of the viewers was poor and remained below the 50% level. At the time ITV were fielding strong competition. In the London area, ATV were running a popular variety show with Ken Dodd called *Doddy's Magic Box* which was frequently in the top-rated shows of the week. In the North, ABC scheduled *Batman* in direct opposition to *Doctor Who* whilst Southern opted for schoolboy japes with Jimmy Clitheroe in *Just Jimmy*.

A great deal of the feedback regarding the serial came from girls who liked the ornate Atlantean and Fish People costumes, and asked if they could obtain

such items. The serial was not one of the team's favourites, with Michael Craze citing it as being a story he particularly disliked.

UNDERWATER AND OVERSEAS

The Underwater Menace was purchased by ABC in Australia in June 1967, and given a 'G' rating after one cut had been made to each episode by the Australian Film Censorship Board. Episode 1 lost the shots of Polly struggling against the two Atlantean orderlies preparing her for the operation, with Episode 2 losing similar material, including close-ups of her arm being readied for injection. Episode 3 lost much of the struggle between Ramo and Zaroff in which the priest was throttled. The unsuitable material in Episode 4 was the shot of Zaroff's head plunging underwater for a last time. In New Zealand, the story was shown in late 1969.

In the late Sixties/early Seventies, the master 405-line videotapes of the serial were wiped by the BBC, having outlived their saleable value. Generally, the 16mm overseas film recordings were either lost or destroyed. The BBC Film and Television archives did, however, retain a 16mm telerecording of Episode 3 of *The Underwater Menace* as an example of Season Four (presumably because of the set piece of the Fish People swimming around the underwater grotto). This is still all that exists of the serial to this day, and is the earliest complete Troughton episode that can be viewed. A complete set of telesnaps taken by John Cura at the time do exist as a visual record of the serial

The serial was novelised by Target Books editor Nigel Robinson as *Doctor Who – The Underwater Menace*, being published in hardback by W H Allen in February, 1968. For the novelisation, Robinson tightened up on a lot of the weaker areas in Orme's scripts, and changed around some of the characters. Lolem took over Ramo's rôle in scenes during Episode 1, whilst some of Damon's scenes were given over to the Labour Controller. The cover painting of three Fish People was an atmospheric painting from Alister Pearson. A fan artist who had started by getting some sketches printed in W H Allen's *Doctor Who – The Key to Time* in 1984, Pearson had then developed into painting with a series of posters for Marvel's *Doctor Who Magazine* around 1986. After three years of submitting pieces to Target's editor, Mike Brett, Pearson finally started to get the offer of book covers with the Robinson novelisation being the first to be issued. The paperback edition, Book No.129 in the Target Library, was issued in July 1988. In terms of other merchandise, a sound effect of 'A few Fish People' was released on the CD *Doctor Who: 30 Years at the Radiophonic Workshop* by the BBC Audio Collection in July 1993.

Photo © BBC

Andrew Pixley

Photo © BBC

THE UNDERWATER MENACE
SERIAL GG
CAST

Patrick Troughton (*Dr. Who*) with Joseph Furst (*Zaroff*) and Anneke Wills (*Polly*), Michael Craze (*Ben*), Frazer Hines (*Jamie*) with Catherine Howe (*Ara*), Tom Watson (*Ramo*) [1-3], Peter Stephens (*Lolem*) [1, 3] Colin Jeavons (*Damon*), Gerald Taylor (*Damon's Assistant*) [2], Graham Ashley (*Overseer*) [2, 4], Tony Handy (*Zaroff's Guard*) [2-4], Paul Anil (*Jacko*) [2-4], P. G. Stephens (*Sean*) [2-4], Noel Johnson (*Thous*) [2-4], Roma Woodnutt (*Nola*) [3].

EXTRAS

Michael Earl, Dean Hardy, Derek Hunt, Keith Ashley, Sonny Willis, Ronald Gough (*Atlantean Guards*); Denis Redwood, David Waterman, Leonard Kingston, Peter Stockbridge, Laurence Archer, Reg Cranfield, Bob Raymond, Fred Davis, Darell Richards, Stanley Jacomb, Gordon Lang, Hein Viljoen, Royston Farrell, John Adams, Alex Donald, Tony Douglas (*Atlantean Priests*); Anthony Kemp, Gary O'Brien, Samuel Burleigh, Shane Younger (*Child Priests*); Alex Donald, Tony Douglas (*Zaroff's Guards*); Denis Redwood, David Waterman, Leonard Kingston (*Medical Orderlies*); Cathy Ash, Judy Nicholls, Mary McMillan, Tony Starr (*Full-Fish People*); Perin Lewis, Alex Donald, Nigel Clayton, Derek Calder (*Half-Fish People*); Alan Vicars, Robin Scott, Royston Farrell, Denis Redwood, David Waterman, Dean Hardy, Keith Ashley, Gordon Lang, Hein Viljoen (*Miners*); Bill Burridge (*Executioner Priest*); Peter Stockridge, Reg Cranfield, John Adams (*Men in Market*); Marguerite Young, Mary Wheeler (*Women in Market*); Gerald Taylor (*Laboratory Assistant*); Ralph Watson (*Voices from Stations Z2 and Z3/Overseer at Generating Station*); Tony Starr (*Half-Fish Person*); Jimmy Mac (*Refugee Priest*); Gary O'Brien, Edmund O'Dwyer (*Atlantean Children*); Marguerite Young, Mary Wheeler (*Atlantean Women Refugees*); Philip Joste, Robin Scott, Royston Farrell (*Atlantean Refugees*).

CREDITS

Written by Geoffrey Orme. Title Music by Ron Grainer and the BBC Radiophonic Workshop. Incidental Music by Dudley Simpson. Fight arranged by Derek Ware [3]. Story Editor: Gerry Davis. Film Cameraman: Alan Jonas*. Film Editor: Eddie Wallstab*. Costumes by Sandra Reid*. Make-up by Gillian James*. Lighting: Gordon Summers*. Sound: Bryan Forgham*. Designer: Jack Robinson. Producer: Innes Lloyd. Directed by Julia Smith.

*Credited on Episode 4 only.

BROADCAST DETAILS

Episode 1	14th January, 1967	5.50pm-6.15pm
Episode 2	21st January, 1967	5.50pm-6.15pm
Episode 3	28th January, 1967	5.50pm-6.15pm
Episode 4	4th February, 1967	5.50pm-6.15pm

Viewing Figures:
Episode 1: 8.3M (43rd), Episode 2: 7.5M (64th), Episode 3: 7.1M (59th), Episode 4: 7.0M (65th)

Audience Appreciation:
Episode 1: 48%, Episode 2: 46%, Episode 3: 45%, Episode 4: 47%

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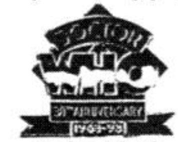

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Send your completed entries to The DWM 1994 Survey at the editorial address on page 3. We had a record entry last year – let's see if we can top it.

As an extra incentive, the first FIVE winners pulled from the hat on the closing date (31st March 1994) will win copies of both BBC Video releases for that month – *The Green Death* and *Arc of Infinity*!

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1) Favourite video release

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1st..

2nd..

3rd..

2) The story I'd most like to see on video is:

remember, confirmed releases for 1994 are: *Dragonfire*; *Planet of Evil*; *The Green Death*; *Arc of Infinity* and *Revelation of the Daleks* – so don't vote for these!

....

AUDIO SECTION

1) Favourite Audio release

Choose from *The Power of the Daleks*; *The Tomb of the Cybermen*; *The Paradise of Death*; *Ghost Light* (CD); Heathclife Blair/Dudley Simpson Music (CD); *Radiophonic Workshop Sound Effects/Music* (CD)

....

2) The missing story I'd most like to hear is:

....

DOCTOR WHO MAGAZINE SECTION

1) Favourite regular feature

....

2) Favourite DWM comic strip

choose from *Emperor of the Daleks*; *Final Genesis*; *Time and Time Again*; *Bringer of Darkness* (Summer Special); *Evening's Empire* (Classic Comics Special); *A Religious Experience* (1994 Yearbook) or *Rest and Re-Creation* (1994 Yearbook).

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3) Favourite issue of DWM (not including specials)

choose from **DWM** 196 – 208

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BOOKS SECTION

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1) Favourite *Doctor Who – The New Adventures* novel

(choose from: *The Highest Science*; *The Pit*; *Deceit*; *Lucifer Rising*; *White Darkness*; *Shadowmind*; *Birthright*; *Iceberg*; *Blood Heat*; *The Dimension Riders* and *The Left-Handed Hummingbird*

1st..

2nd..

3rd..

2) Favourite other *Doctor Who* Book.

Choose from *Timeframe*; *Ghost Light – The Scripts*; *The Sixth Doctor Handbook*; *Doctor Who – The Power of the Daleks* or *Doctor Who – The Evil of the Daleks*

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GENERAL *DOCTOR WHO* SECTION

1) The *best* thing about the Thirtieth Anniversary was:

....

2) The *worst* thing about the Thirtieth Anniversary was:

....

3) Favourite magazine/fanzine other than DWM:

....

4) Favourite Doctor:

....

5) DWM Hall of Fame

The person you think deserves the highest acolade for their service to *Doctor Who* over the last thirty years. Previous winners – and therefore not eligible – are: Sylvester McCoy; Wiliam Hartnell; Robert Holmes and Patrick Troughton

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DATE OF BIRTH..........................

The Giants

In the last of three articles examining the dawn of the world's longest-running science-fiction programme, Marcus Hearn reveals the complete storyline for a serial with the most chequered developmental history of any *Doctor Who* adventure. C.E.Webber's *The Giants* – perhaps the most significant missing story of all...

The name C.E.Webber means very little to most *Doctor Who* enthusiasts, and on the face of it there seems little reason why it should. His name never appeared at the beginning or end of any of the programme's seven-hundred and one episodes, never appeared on either of the feature films or in connection with any of the stage plays. C.E.Webber never wrote a *Doctor Who* radio play, novel or article. In fact, during his industrious career as a BBC writer, C.E.Webber wrote very little drama television at all. However, since 1963 an index card – one of thousands filed deep in the BBC's archive – has borne the legend *Dr.Who No.1/Pilot: An Unearthly Child, written by Anthony Coburn with C.E.Webber.*

This intriguing entry on an all-but-forgotten reference belies the story of a man who died long before he was recognised as one of the creators of *Doctor Who*, and the author of its very first story.

Cecil Edwin Webber, or 'Bunny' as all and sundry at the BBC referred to him, was instrumental in the conception of *Doctor Who* almost from the beginning. On 26th March 1963 Donald Wilson, the head of the BBC's script department, assigned Webber the task of creating a cast of viable characters for a new Saturday teatime science-fiction series. Over the next few days the staff writer formulated a small group of characters and a rough format (see **DWM** 208) which would go through a number of changes and refinements throughout that summer until they formed a recognisable framework for the series that began on 23rd November 1963. Of all the ideas considered by Donald Wilson and later Sydney Newman (the BBC's Head of Drama), it was perhaps Webber's which were most influential. Together with Wilson and Newman, Webber received the co-authorship credit on the format guide for *Doctor Who* which was compiled on 16th May 1963 (see **DWM** 207). Alongside tantalising descriptions of the show's leading characters and their Ship, the format guide also contained a brief synopsis of *Doctor Who*'s opening adventure – a story written by Webber combining the three men's ideas into "Four episodes of turbulent adventure in which proportion and size are dramatized."

Rex Tucker, one of the programme's earliest guiding hands, photographed in April 1950. Photo © BBC.

Since serious investigation into the origins of *Doctor Who* began researchers have been intrigued by references made to Webber's story by key production team members of the time. Sydney Newman, who must receive the credit for guiding the complex development of the series, has cryptically referred to the serial in the following way: "I read the first script which I didn't particularly like but it was alright (forgive and forget). No, I think we dropped it and went on to another one . . ."

Rex Tucker, who oversaw the show's earliest development in his role as producer/director, has also referred to the opening adventure, and explained his ultimate rejection of it by claiming that his friend Webber was too good to "write down to the level required".

Until now, the only indication of the serial's content was to be found on the *Doctor Who* format guide of 16th May 1963:

> FIRST STORY
> "The Giants"
>
> Leaving the secondary modern school where they work at the end of Parents' Day the applied science master, Cliff, and the history mistress, Miss McGovern, come across Sue in the fog. She asks them to help her find the home of a strange old man (Dr.Who) who is lost. To their surprise they find that his home is apparently a police box. To their further amazement they discover that its shabby exterior conceals a vast chromium and glass interior of a kind of space ship. They become locked in. Through the pressing of wrong buttons the ship convulses itself, breaking away from its moorings (no exteriors of this, please). More wrong buttons pressed and they discover that the ship has the capacity to transport them into time, space and other seemingly material worlds. In fact they get a preview of this.
>
> The first episode ends when they find themselves in Cliff's own school laboratory. To their horror they have been reduced to the size of pinheads. "All we have to do," says Sue "is to get back to the ship." Miss McGovern (somewhat hysterically) "That's all! At our present size the door is equivalent to two miles away!"
>
> Three more episodes follow to complete this first story in which their dreaded enemies turn out to be the other students and teachers who are of normal size and who might step on them at any moment. This adventure ends about two-thirds through the fourth episode and a new adventure begins.

If indeed *The Giants* ever progressed to script level (and no firm evidence exists to support this) then certainly no copies are known to survive. However, the writer drafted a complete storyline of the Doctor's very first adventure, which in early June 1963 was submitted for Sydney Newman's approval.

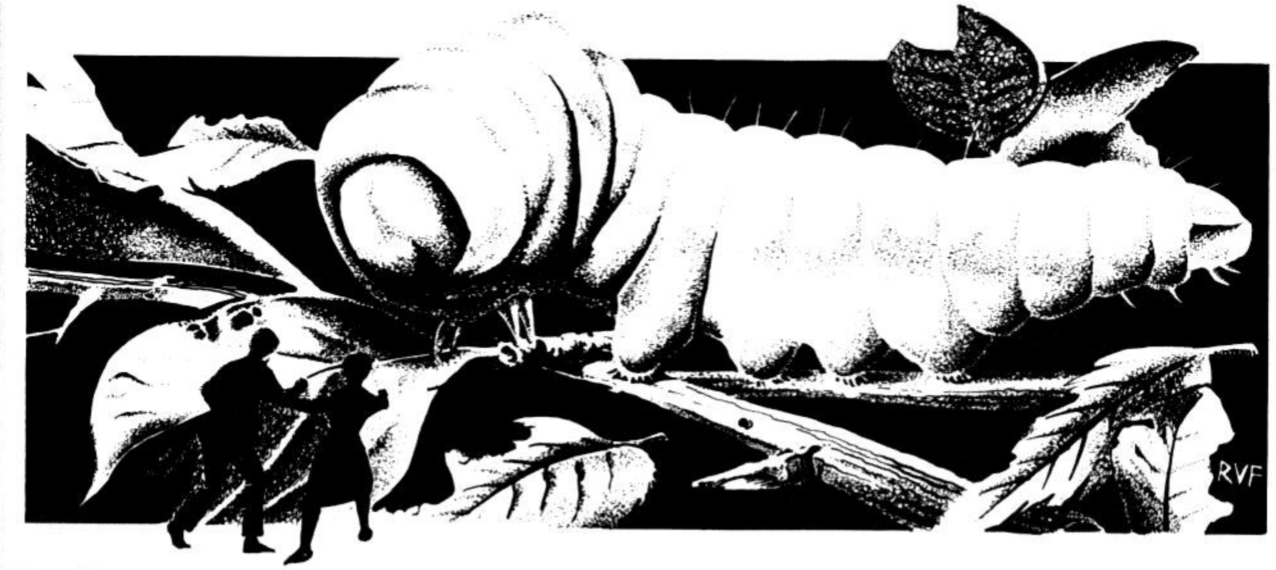
It provides a fascinating glimpse of a bizarre serial which, while evidently very different from the story which actually began *Doctor Who*, clearly contained enough elements to warrant C.E.Webber's internal co-authorship credit on Anthony Coburn's transmitted series-opener.

The names are different (substitute Susan Foreman for Sue, Barbara Wright for Lola McGovern and Ian Chesterton for Cliff) but the story is one which, although unsuccessful, was not forgotten. The concept was passed on to writer Robert Gould before finally seeing production as Louis Marks' *Planet of Giants* – a three-part serial transmitted in winter 1964.

This reproduction of the original synopsis is taken from the only copy known to survive, and is printed exactly as Cecil Webber wrote it.

Dr. Who
Synopsis of the First Story
"The Giants"

Episode 1
This is summarized in the General Notes of 16th May.



Blown off the paper, Cliff and Sue take shelter in green arches; it is the foliage used in lesson. There is a caterpillar in it, head ten feet across.

Transition to Episode 2:-

After preview of what ship will do, a policeman enters ship, astonished, goes out again and stares at outside; it dwindles before his eyes until it is one-eighth of an inch high by his boot; then it suddenly disappears.

The four come out of the ship into a huge dark chamber. In front of them are white steps. A deep rumbling noise is heard which approaches. They are suddenly flooded with light, and the steps begin to move. Cliff and Sue are on top of the steps and are carried away. Dr Who and Lola left with Police Box: their light is suddenly cut off.

Schoolmaster shuts cupboard and turns away, holding some white paper. He starts to talk, his voice resembling the rumbling previously heard. Cliff and Sue on the paper hear the voice as rumbling. The teacher walks across the lab talking. He looks down at the paper and absentmindedly blows the specks off.

Episode 2

Repeat end of Episode 1. It is a biology class. They do not yet know that they are one-sixteenth of an inch tall; nor where they are; but we know, and we watch them realizing this by deduction. Cliff and Sue must get back to the ship if they are ever to regain size.

To them, everything is multiplied by a thousand: an inch is 28 yards; an eye is thirty yards across; a man's shoe is 350 yards long; a man standing the other end of the lab is a mile high five miles away. They see vast uneven plains and cliffs, unrecognizable surfaces which move suddenly; walking pace would seem to them four thousand miles an hour. The Police Box is standing in a chamber 1000 yards long a mile above the lab floor.

The various aspects of miniaturism will be considered one at a time, so as not to confuse audience, spread over the episodes. The various dangers will depend on sonic possibilities. The following indicates the main climaxes.

Lola will not go into the ship until Cliff and Sue are found: she does not trust Who or the ship. He is too terrified of the policeman to go alone. They set off across uneven ground towards a tall pillar of light half a mile away, which is a crack in the cupboard door. Arrived there, Lola can recognise the far side of the lab, but downwards is a sheer drop of a mile.

Blown off the paper, Cliff and Sue take shelter in green arches; it is the foliage used in lesson. There is a caterpillar in it, head ten feet across.

They escape from the caterpillar into long crevice. It is part of carved initials. Boy gets bored with lesson and continues carving with compass point.

Episode 3

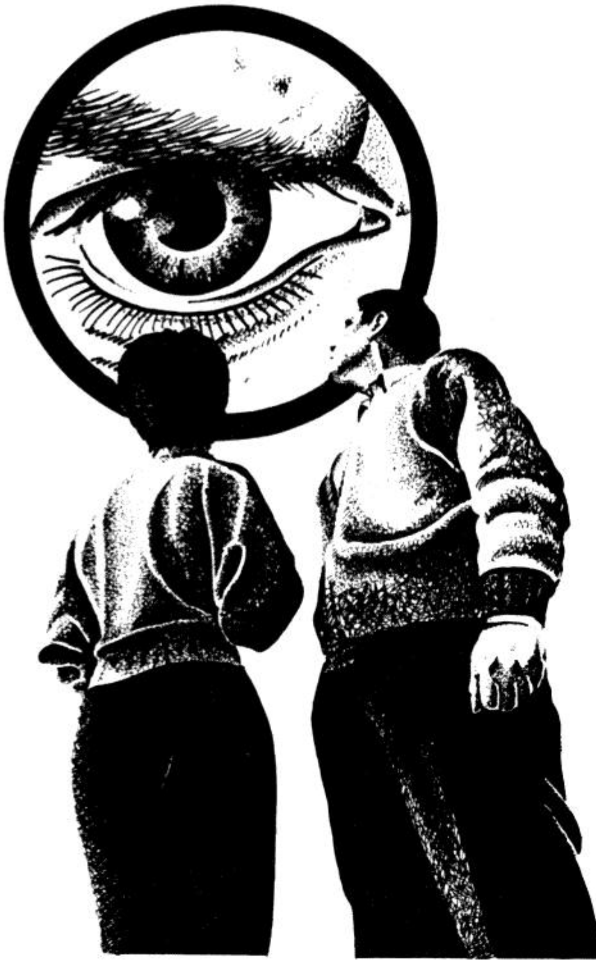
Repeat end of Episode 2. Boy called to attention by Master has to stop carving. Cliff and Sue escape from the crevice. They recognize various distant objects, and realize roughly where they are.

They are captured by a girl who puts them in a matchbox on cotton wool. Master spots her and orders her to put it on his table.

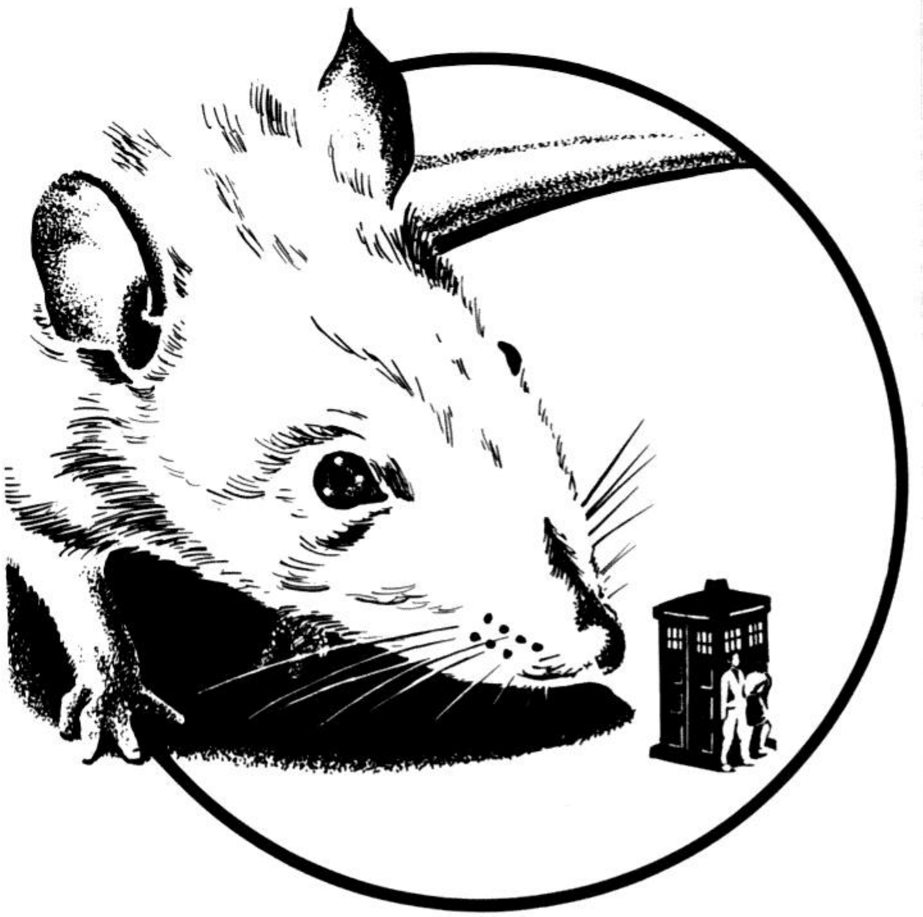
Watching from the cupboard, Lola can see, vaguely, the distant girl go to the table. She despairs of ever meeting Cliff and Sue again. Who wants her to get into the Ship and save themselves. She won't. Teaches Who English. Learns a little about him.

In the matchbox is a spider, apparently dead. Cliff heaves up whisps of cottonwool into a pile, so he can creep through crack at top of matchbox. Bug begins to move. Sue leaps up the pile and out. They are on a platform 55 by 40 by 14 yards. Their only hope is of moving the vast distances is to communicate with the giants. Like a mariner, Cliff plots a course by bearings on distant objects. The spiders legs poke out of matchbox, he has crawled up too.

Cliff seizes Sue and leaps from the matchbox. (Small bodies fall long distances without hurt.) Spider does not pursue them, but disappears. ►



Their objective is the microscope, so they will be seen and recognized without being crushed.



To end it, there should be some danger about to fall on Police Box, which they just manage to avert.

◄ Cliff collects its thread, a thick rope, to use for mountaineering along the crevices formed by woodgrain.

Their objective is the microscope, so they will be seen and recognized without being crushed. They get onto slide and put into microscope; but it is a boy who looks in while master is absent. Children gather round. They cannot hear the minis and minis cannot understand giants (pitch frequency). Master comes in and shoos children to seats. He starts to wind down the microscope. From mini point of view, the lens is approaching the platform at alarming rate, to crush them.

Episode 4

Repeat end of episode 3. Children watching goggle-eyed, all suddenly yell at Master, stop him turning screw. He looks in. Huge eye, little figures looking upwards, now quite recognizable.

Problem of communication between great and small. It is finally achieved by minis getting inside microphone and yelling their message to running tape, which will have to be played back very slowly to be understandable. The giants' voices will never be understandable to minis; giants have to write their replies and carry them to far end of lab for distant viewing. Anyway, Cliff and Sue can now be lifted back to cupboard.

Lola has heroically started on descent of the cupboard surface by grain-paths, gets lost. Search for her conducted by giants and minis together, a splendid example of co-operation.

To end it, there should be some danger about to fall on Police Box, which they just manage to avert, before re-entering it. If it were swallowed by mouse, that would be the kind of thing. Return to this later.

They are now in ship for translation into the next story and its first cliffhang.

NOTES:

a) I am this afternoon discussing incidental effects and sequences with the experts.

b) The above opening involves a time as well as a place change because we have gone from Parents' Day to Biology Lesson. This can be avoided if they spend night in cupboard. Probably better to save time complication for the end, when we have to use it to cancel out the events of the biology lesson.

c) I had thought of using time-gimmick to make full-sized Sue of yesteryear come into the lab and find minute Sue of time-travel, and save her life. This seemed to me visually good, and also kind of morally meaningful. But no-one else seems to care for it, so I have left it alone.

d) Logically, the minis should age at the rate of one year every 8 hours, and have less than one month to live. Have ignored this complication.

Of the people to see C.E.Webber's storyline and notes, perhaps the most significant to the development of the fledgling science-fiction series were Sydney Newman and Rex Tucker. Newman was unimpressed with Webber's work, and made a number of constructive suggestions in the form of notes on the storyline document. At ABC Television Newman had garnered considerable experience of overseeing children's adventure series; his time as the producer of the *Pathfinders* serials had taught him the possibilities, and limitations, of fantasy television. Paramount of his concerns were the constraints of budget and live drama together with the dynamic portrayal of emotional conflict – a style which would become something of a trademark as his career progressed.

On Webber's first episode Newman immediately expressed doubts over the story's ambitious effects sequences. As Doctor Who's Ship dwindles before the policeman's eyes Newman scribbled "No! Impossible to do without spending a lot of money." Where Webber described the climax of the first episode Newman suggested the illusion of Cliff and Sue being blown off a piece of paper could be effected using a "prism and overlay".

Newman's opinion on the following instalment was summarised with the abrupt "Episode 2 seems to have no story" while his notes on Episode 3 included another reprimand about the story's over-ambitious nature and a warning on a familiar Newman theme. Alongside the passages describing Cliff and Sue's encounter with the spider Newman wrote: "No – this is patently impossible. It's got to be conceived as live drama – with people in conflict as well – less of the BEM stuff." As incoming producer Verity Lambert would soon discover, bug-eyed monsters (or BEMs) were not popular with the Head of Drama.

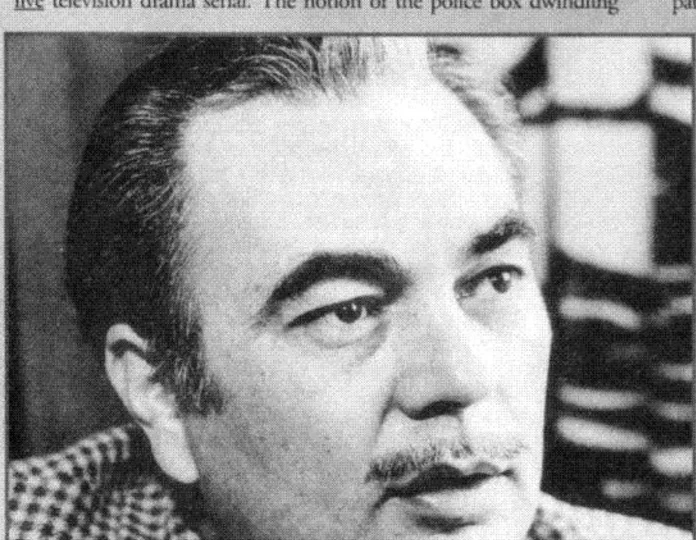
Episode 4 gained more approval from Newman, who seemed to especially like the beginning. However, Webber's penultimate paragraph, which referred to one final danger to the Police Box in the shape of a hungry mouse, drew a curt "No! Leave this alone."

Newman's immediate verdict on Webber's planned opening story was summed up at the foot of the storyline: "Very weak in story + too dependant on special effects. The latter should be secondary." On 10th June 1963 Newman outlined his feelings on the proposed serial in greater detail. In a letter to administrator Ayton Whitaker, incoming producer Verity Lambert (who had yet to arrive at the BBC), Rex Tucker and Associate Producer Mervyn Pinfield, he wrote the following:

> After reading the above might I comment that the four episodes seem extremely thin on incident and character. It is as if the author is so excited by the enormous size of everything that he has forgotten that his human beings, even though miniscule, must have normal sized emotions. In short, where are the elements of love, hate, suspicion, etc., all of which creates dramatic situation? The device of the size is merely the background informational/educational environment which challenges the emotions and intelligence of our four humans.
>
> Items involving spiders, etc., gets us into the B.E.M. school of science fiction which, while thrilling, is hardly practical for live television. In fact what I am afraid irritated me about the synopsis was the fact that it

Donald Wilson, the co-creator of *Doctor Who*, photographed in November 1963. Photo © BBC.

> seemed to be conceived without much regard for the fact that this was a live television drama serial. The notion of the police box dwindling before the policeman's eyes until it's one-eighth of an inch in size is patently impossible without spending a tremendous amount of money.
>
> There are also some very good things in the synopsis, like the invention of the use of the microphone and microscope to enable our central characters to communicate with normal size people.
>
> I implore you please to keep the entire conception within the realms of practical live television.



Sydney Newman, who later asked the BBC for an on-screen credit as the deviser of *Doctor Who*, pictured in April 1962. Photo © BBC

It was Rex Tucker who took the decision to abandon his friend's storyline, and in mid-June 1963 James Anthony Coburn (an Australian who worked as a butcher's assistant before becoming a BBC staff writer) was asked to deliver an alternative pilot story. By July 1963 Verity Lambert and her story editor David Whitaker had inherited *100,000BC* – a story neither were happy with.

Following the rejection of his story, Cecil Webber joined the ranks of his colleagues carving out freelance careers when Sydney Newman began the dissolution of Donald Wilson's script department in May 1963. In 1965 he joined Verity Lambert and Anthony Coburn on BBC1's *The Newcomers,* where he worked as a scriptwriter and later a stroryliner. He died in June 1969, his enormous contribution to the establishment of *Doctor Who* yet to be recognised.

In the summer of 1963 however, Lambert and Whitaker continued without him and attempted to mould Coburn's Palaeolithic storyline into a form they were happy with. "I remember that I was brought in at the time when Anthony Coburn's scripts for the show were still being questioned," recalls director Waris Hussein, "and Verity was trying to find an alternative writer." For a brief period she was successful, and Coburn's opening adventure was abandoned in favour of another pilot story preferred by the new production team. For a short while, a serial by Alan Wakeman entitled *The Living World* assumed the mantle of *Doctor Who*'s all-important opening adventure.

That, however, is literally another story . . . ◆

TIMELINES

Compiled by Marcus Hearn

DOCTOR WHO IN NEED?

Before the barrage of criticism which is bound to follow the transmission of *Dimensions in Time*, may I just say what a delight it was to watch this *Children in Need* special. The 3-D was spectacular – the story was silly but what does that matter? It's fitting that *Doctor Who* should return using such technical advances in television, and it is fitting that it should help towards a good cause in a light-hearted Christmas romp. Thumbs up to the production team.

Perhaps as part of the money-raising for next year's appeal, BBC Video could release it with all proceeds going to *Children in Need* – it seems a shame to let it gather dust in the archives.

Andrew Setchfield,
Chingford,
London

I was wondering whether *Dimensions in Time* is to be regarded as an official entry into the *Who*niverse, and indeed whether or not it is to be included in the revised *Programme Guide*.

I thought it was a wonderful production, even though the viewer was left a bit bemused – a feeling summarised by Noel Edmonds' blank expression.

Chris Williams,
Colchester,
Essex

I greatly enjoyed the Thirtieth Anniversary/*Children in Need Doctor Who* special. I know it compares to the might-have-been *Dark Dimension* like a freshwater newt compares to a hungry Shrievenzale, but I thought *Dimensions in Time* was pretty good. The direction and 3-D were extremely good, especially Tom's pocket-dimension blobs and Peter's dash around the market place.

I had expected a few willing stars of the programme hamming it up, innumerable refer-ences to fund-raising, children and *EastEnders* littered throughout a contrived storyline as opposed to any sort of half-decent plot. In fact *Dimensions in Time* was much better than I expected.

A particularly welcome return was that of Debbie Watling as Victoria. She managed to slip completely back into character after all these years, in just one plaintive wail!

Stuart R. Maddison,
Camberley,
Surrey

One can get away with almost anything in the name of charity these days. Almost anything. How on earth did the BBC hope to get away with *Dimensions in Time* – quite the most embarrassing piece of TV I've had the misfortune to see. It was an enormous two fingers up to the fans of *Doctor Who* and the public as well.

For the 'casual viewer' every preconception about *Doctor Who* was confirmed – lumbering monsters looking awful, silly incoherent dialogue, bad acting, cheap effects – in short everything that is laughable about *Doctor Who* crammed into fifteen minutes.

Now, I would have loved a send-up of *Doctor Who*. It could have been a funny, entertaining tongue-in-cheek dig at thirty years of *Doctor Who*. Instead we were treated to fifteen minutes of unwatchable, lamentably bad television under the once respected title *Doctor Who*.

It wasn't even 'so bad it's funny' in a *Horns of Nimon* way – it was sad and desperate.

A very miserable 'celebration.'

Richard Adams,
Ilford,
Essex

I dare say it was a great honour for our show to get the 3-D treatment – and to be the first to use it on national television.

The 3-D process worked to great effect (much to my surprise – I remember '3-DTV' back in 1982) but after a while it got boring, what with all the computer-generated graphics flying around in circles every other minute. When the camera started doing the same thing to make the viewer appreciate the 3-D experience I started to get dizzy. a brilliant effect, nonetheless.

As for the story, well, it was really just a vehicle for the 3-D technique wasn't it? The Rani's threat (as performed by Kate O' Mara in yet another astonishing piece of overacting) was never clearly defined and as such could not be taken seriously.

The five Doctors were used well initially. A code was established in Part One, with Doctor Seven in 1973, Doctor Six in 1993 and Doctor Three in 2013 – as the Doctor progressed back through his own time line, history moved in the other direction. It was left to Doctor Five to deal with the monsters.

What a shame this code was abandoned in Part Two.

All the other elements in the story were purely gratuitous. The idea of a brace of *Doctor Who* monsters leering out of windows on the *EastEnders* lot is simply ludicrous, and I could find no reason for the inclusion of so many old companions – unless it was to alienate the casual viewer.

The cameos by the cast of *EastEnders* were similarly gratuitous, with only one amusing moment – Mike Reid's comment when Romana was dragged into the Queen Vic.

As for the rave version of the title music – Yuk!

However, there was one moment that the story was very pleasing, and curiously enough it came right at the end. As he closes the door on the TARDIS for the last time, the Doctor announces: "Certainly I – I mean we – are difficult to get rid of."

BBC executives take note, please.

Mike Sinclair,
Whitchurch,
Bristol

Well, *Dimensions in Time* may have lacked the intelligence, wit and sophistication of, say, *A Fix With Sontarans*. Its plot probably made no sense at all. But with a cast like that, I didn't care a bit.

Admittedly, given the 3-D aspects of the production, Peri's appearance could have been utilised to greater effect, but this mini-serial did present a few interesting *Doctor Who* firsts. Caroline John, still looking gorgeous, as Liz steaming in to the Rani, while Pertwee's Doctor hid behind a gatepost was a novel variation on the usual 'screaming companion' scenario. And for once Leela (strangely dressed as a Red Indian) was not only able to understand the Rani's complex scheme, she was able to explain it to the Doctor too – though, of course, she had just been in the form of Romana (!?) Best of all however, the Brigadier finally got to meet the Sixth Doctor and complete the set.

All in all the most enjoyable piece of garbage I've had the pleasure to laugh at in all the wrong places.

Shame about poor old Arthur though.

Chris Howarth,
Swinton,
Manchester

Just a selection of opinions from a huge postbag about the controversial Thirtieth Anniversary story. From all the letters received, two major questions were repeatedly asked: Is it canonical Doctor Who *and when's the video being released?*

Well, as for the production's acceptance into the Doctor Who *canon, here at* Doctor Who Magazine

Dimensions in Time *will be classified along with items such as* A Fix With Sontarans *and* The Time Machine *which whilst made with actors from the series as a dramatic narrative were intended for transmission as an insert or edition of another programme and not an edition of* Doctor Who *itself. In addition to this it bore no serial production code (as far as we are aware) nor any closing credits showing it to be a programme in its own right. There will unfortunately be no video release for this charity-benefit production – as part of the deal actors' union Equity struck with the BBC, they allowed the actors to go unpaid on the condition it would never be repeated or released on tape. I suspect a relief to as many who see this as a disappointment.*

ABSENT FRIENDS?

Is this it, at last? Has someone finally made the perfect *Who* documentary? *30 Years in the TARDIS* was just superb – especially all the reconstructions of the old classics.

Because it was on at prime time viewing everybody's seen it (and loved it). It was amazing to go to school today and talk about *Doctor Who* without people laughing at me – people all shared their opinions of the show (all of them good) for the first time in four years.

If anyone's going to make a new *Who*, believe me, now's the time to do it.

Tim Major,
Guisborough,
Cleveland

30 Years in the TARDIS was supposed to bring together Jon Pertwee, Colin Baker and Sylvester McCoy. We saw a quick flash of Pertwee and Colin Baker. I know that Sylvester McCoy and Sophie Aldred were filmed for this production so where were they? A clip of McCoy and Aldred was only glimpsed briefly. Does this programme represent thirty years in the TARDIS?

If you are going to film Frazer Hines let him speak, not sit there and grin. Deborah Watling, Elisabeth Sladen and Nicola Bryant shouldn't have wasted their time. Why couldn't we have seen them instead of multitudes of overlong clips, most straight from *Resistance is Useless* and BBC Videos? Page 22 of **Doctor Who Magazine** 207 proves that Robomen were there, but I didn't see them. I thought *The Evil of the Daleks* was to be re-enacted, but I didn't see it. Where were the bloopers and behind-the-scenes anecdotes? The radio documentary was far better than this. And I stupidly thought Mr Yentob was going to say the series would definitely return.

As if!

David Humphrey,
Aylesbury,
Bucks

I was disappointed to read in the excellent anniversary-themed Issue 207 that *PanoptiCon* reviewer Mike Lewis felt my response to Janet Fielding's unconditional damning of *Doctor Who* was "feeble".

Janet was expressing very bold and forthright views on the programme – a lot of which I agree with – but I felt her conclusion, that *Who* should never be made again, was faulty.

Although I found the final three years of the programme to be unsatisfactory in many ways, I did feel very strongly that one thing Andrew Cartmel and his team got right was the 'sexual politics' element (for want of a better label). The idea of Ace was very clever, successfully diverting the traditional Doctor-driven narratives.

At *PanoptiCon*, feeling that I ought to defend *Doctor Who* in the face of a thousand fans who might be offended by Janet Fielding's vehement assault, I decided to introduce what I thought Janet might think to be a positive element of the show's history. Unfortunately, she had not seen any of the relevant episodes – thus revealing a vast gap in her knowledge and therefore her argument.

It was at this point that some "feeble" element might have entered into the interchange. I suddenly realised that I was on the verge of 'aggressive interviewing' – not a *PanoptiCon* tradition – and on the receiving end of a withering look from Janet. Also, fellow guests Matthew Waterhouse and Nick Courtney were beginning to exhibit a mixture of awkwardness and boredom. I decided it was time to stop. I shut up.

I suppose I should be relieved Mike thought my attempt at countering Janet was "feeble", because at the time I was worried about appearing to be offensive.

However, I would ask Mike – and anyone else tempted to take on board Janet's sweeping generalisations about *Doctor Who* and TV science-fiction as a whole – to remember that Janet Fielding has not viewed the latest 'evidence' available in this debate. She did not watch the last three years of *Doctor Who* and has never seen *Star Trek: The Next Generation* (surely central to any debate about current television science-fiction). It's a bit like having strong political views, but not having read a newspaper or watched TV or listened to the radio for the last seven years.

I failed to argue in favour of *Doctor Who* effectively out of a mixture of being intimidated and being polite. Please don't let this failure on my part lead you to be convinced by forceful arguments based entirely on out-dated evidence and gut-feeling.

Nicholas Briggs,
Hackney,
London

As I don't buy **Doctor Who Magazine** very often (cash flow, you know) I am unaware of any previous debate regarding Paul Cornell' *New Adventures* novel *Love and War*. However, I'm going to have my say anyway.

As a big fan of *Doctor Who* (for 12-13 years) and as a lesbian, I was thrilled to read a book that actually features some gay and lesbian characters. *And* they weren't stereotypes at all – the guy wasn't a queen and the women weren't butch. They weren't made out to be pathetic, miserable creatures everyone should feel sorry for, or at the other extreme, sexual predators you should keep away from. Mainstream writing of all kinds always presents us in one of these ways. Cornell's characters were realistic rather than cliched.

Yet more evidence, for me, that the *New Adventures* are the best *Doctor Who* stories ever written, if only because are not restricted the way they were with the TV series. They don't have to worry about censors, budgets or alienating viewers. As a result, we're seeing a depth (particularly an emotional depth) to the characters that makes the series look like a cartoon by comparison. It's also fantastic to see the writers willing to (and having the freedom to) explore issues and characters that wouldn't have been touched in the past. It's about time.

Kim Dickson,
Australian Women's Soccer Association,
Hackett,
Australia

The word 'New' seems to have taken on a new meaning. Whereas before the *New Adventures* authors were content merely to saturate their rambling narratives (wrongly referred to as novels) with continuity references, that is no longer enough.

The disease in *Doctor Who and the Silurians*, it appears, wiped out everybody except for the chums of the Doctor and Ace. What innovation! It means some lucky person who always wanted to be the author of *Doctor Who and the Silurians* can now go ahead and rewrite it. Throw in a bit of military mind-bashing, give loads of traditionally male roles to women (knowing nobody's going to be politically correct and ask who has those children that the Brigadier keeps going on about), have the Doctor tell Ace yet again what a time ram is, and send it off to Mr Darvill-Evans.

Coming next: the Doctor finds himself re-enacting *The Mind Robber*, pretty much as in the novelisation, but with one hundred extra pages of the Doctor saying "I'm sure I've been here before!" Plus: *Perivale*, the soap opera, an endless string of episodes about Ace's relationship with her mum and the fire-bombing of Manisha's house.

With readers' letters claiming that cyberpunk is a Nineties' phenomenon (it actually became passe by the late Eighties), or that a bit of gratuitous sex 'n' swearing somehow makes a novel adult, or even dangerous, it is unlikely that the *New Adventures* audience is discerning enough to worry about these considerations.

Besides, for all that I've just said, *Blood Heat* was absolutely brilliant.

A.Neithan,
Chichester,
West Sussex

no time
(AND THREE DIMENSIONS IN SPACE)

Sophie Aldred, part of the big family that is *Doctor Who.*

All photographs © Mike Tucker

Mike Tucker begun working on *Doctor Who* as a visual effects design assistant on *The Mysterious Planet* segment of *The Trial of a Time Lord.* He then returned to the show for the Sylvester McCoy era, assisting on every story bar *Paradise Towers* and *Battlefield.* Here, he presents a unique insight into the making of this year's *Children in Need* special, *Dimensions in Time.*

Doctor Who – Dimensions in Time is a curious beast. With both episodes only running at seven minutes each, the entire programme is shorter than an individual episode of traditional *Doctor Who*. Yet those fourteen minutes contain all the visual effects that you would expect to find in a full-length story – models, props, guns, explosions and K9 thrown in for good measure.

I was contacted in late August 1993 by former *Who* producer John Nathan-Turner, who had been invited by *Children in Need* editor Nick Handel to make the adventure. John and director Stuart McDonald discussed with me what exactly would be possible given the limited time and money. Although I had worked with John on many *Whos* in the past, it had always been as an assistant. *Dimensions in Time* was to be my first foray into *Who* as a fully-fledged visual effects designer.

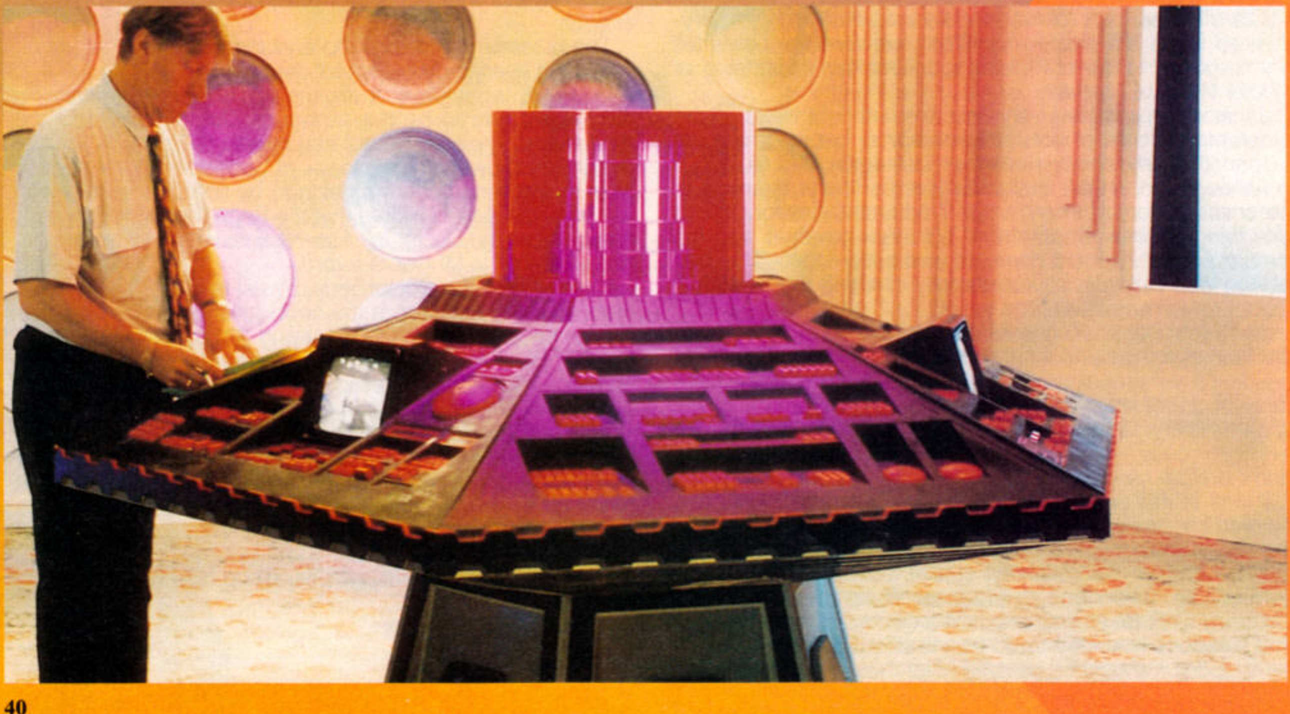
John's primary concern was to find out what props still existed from *Doctor Who* and whether or not they were in a useable condition. With the numerous auctions that have taken place in recent years coupled with the fact that the programme has been out of production for over three years, very little still exists within the effects department. Fortunately, all the specific props needed for *Dimensions in Time* were still in existence and the TARDIS console had in fact recently been renovated for the *PanoptiCon* convention in September.

PROBLEMATIC PROCESS

The two biggest problems faced by the production team were the fact that no TARDIS console room set exists at the BBC and that they were limited in the way they could portray the first two incarnations of the Doctor, because of the 3-D process. By far the easiest way to do the heads floating in the Rani's TARDIS console room was to find suitable clips of the sadly deceased actors and add them during post-production. However as the programme was using the 3-D technique, these clips would show up as being obviously two dimensional. So John asked whether it would be possible to have portrait heads sculpted of both William Hartnell and Patrick Troughton, suggesting that Sue Moore and Steven Mansfield be contacted. Both Sue and Steve had contributed greatly to the last few years of *Doctor Who* – their superb work including Kane's melting head for *Dragonfire*, the Destroyer in *Battlefield* and monsters such as the Hæmovores in *The Curse of Fenric* and Fifi in *The Happiness Patrol*.

The bigger headache was that of the console room set. The initial plan was to

Production Manager Gary Downie oversees work inside the redesigned Rani's TARDIS



construct a miniature of the walls and use Colour Separation Overlay (CSO) to place the Rani and her console in afterwards. Once again the 3-D process would cause problems with this effect – in order for the process to work effectively, the camera has to be constantly moving and to create moving CSO effects is something of a technical nightmare.

I suggested to John that he contact Andrew Beech whose Domnitemporal Services organisation had recently commissioned a reconstruction of the console room as a stage set for *PanoptiCon*. I thought this would be big enough for our purposes.

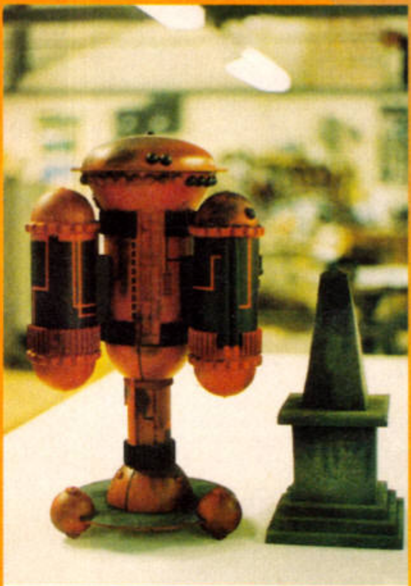
Then I viewed some of the *Children in Need* sequences that had already been shot in 3-D and suggested that some model work would be nice to do, something not previously considered at this stage. It was eventually decided to include some scenes with the Rani's TARDIS in space (disguised as a space station) – using a model that could adapted from a previous miniature to keep costs down.

UNDERWAY

With both scripts finished, the planning meeting for the show took place on Friday 10th September, just over a week before recording was due to commence. That recording would take place over four days – with a further two days in the BBC Video Effects workshop. The first day was to be at Fountain Television studios in New Malden, covering the scenes inside the Rani's TARDIS and all the material involving Tom Baker. The next two days would be on the *EastEnders* lot at Elstree and the final day would be around Greenwich – using the Cutty Sark and Queens House.

The three location days would feature all the sequences where time is being altered. Although the actual effect of the time jump was to be achieved in post-production, both Stuart and John were keen to have something done 'live', so it was decided to have a small charge let off in front of the camera each time. This would 'white out' the screen for a few frames, providing a start point for the video effect.

The two disguises of the Rani's TARDIS.



The final two days in Video Effects would be handled by Dave Chapman and involve all the miniature sequences and the heads, as well as the purely electronic effects. Sue Moore and Steve Mansfield had agreed to take on the job of sculpting the two portrait heads but had asked that make-up designer Lesley Smith provide the wigs.

With the planning meeting over, work could begin on gathering together everything that would be needed for the six-day shoot. My biggest job was getting the TARDIS console together. Since this was meant to be the Rani's TARDIS, John Nathan-Turner was keen to have it in black. Previous stories involving similar colour schemes, such as *Planet of Fire* involved the Master's TARDIS being simply the Doctor's console having a black trim added. However, I really wanted to hide as much of the grey as possible. A bit of digging around in the BBC plastics workshop unearthed not only the original moulds for the control panels on the TARDIS console but several spares. A few of my colleagues at the plastics workshop agreed to put in some overtime to cast up the remainder and so I was able to reproduce the six console panels in black fibreglass. The base of the console, with all the mechanism for operating the time rotor, I merely clad in black fablon and the console buttons and controls were all stripped from a number of scrap computers and sprayed red – black and red being the desired Rani colour scheme.

The console was shipped down to Fountain TV on 20th September and the final touches put to it, including colouring the time rotor with a blood-red lighting gell which completely changed the feel of the prop. A twelve volt sequencer was installed to run the lights and a video feed plumbed into the monitors to provide an abstract graphic pattern.

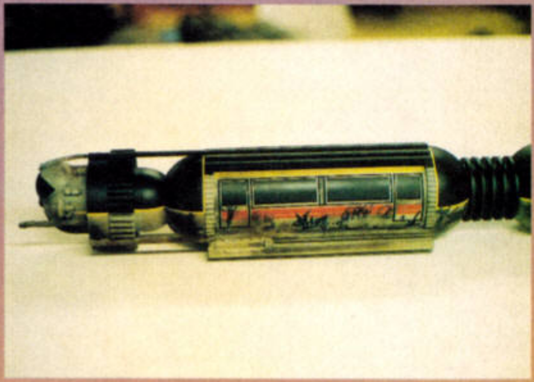
With the console ready for use it was back to the effects' workshop to finish repairs to the Rani's gun and braclet (last seen in *Time and the Rani*) and continue work on the Rani's TARDIS miniature – a model adapted from the space vehicle used in Bill Baggs' video production *Summoned by Shadows* – the first of *The Stranger* stories.

THE RECORDING SESSIONS

Recording began on Tuesday 21st and covered all the scenes with Kate O'Mara as the Rani with Sam West as Cyrian, her assistant. The end of the day was set aside for Tom Baker's piece against CSO blue and a series of explosions to be overlayed in post-production.

The next two days were spent on the lot at Elstree, where the bulk of my work was to be providing the flashes in front of the camera. This expanded slightly when it was decided that during the sequence where the Rani's menagerie is released a Cyberman would fire at the Fifth Doctor. A small charge was rigged on the road in front of Peter Davison, Nicola Bryant and Sarah Sutton. Just before recording started I reassured the three cast members that this would only be a small explosion. Peter just smiled, commenting that visual effects men always say that it will be a small explosion and then set off an atom bomb!

Top: The Rani's TARDIS at Greenwich. Second: The 21st century London Underground train. Third: Steve Mansfield prepares the bust of the First Doctor . . . Bottom: . . . and the Second.



BOB'S
STORES

POLICE PUBLIC CALL BOX
POLICE PUBLIC CALL BOX

The Third Doctor (Jon Pertwee) poses with a temperamental K9.

The rest of my time was spent looking after the props provided for the Rani and her monsters. Some of these were showing their age and required a bit of attention during the day, particularly the Rani's gun. This was dropped during the shooting and hastily repaired for its final scene. What effects men did before the invention of quick-drying super-glue, I have no idea!

The final day of Outside Broadcast recording took place at Greenwich. I had help on this day in the form of 'old-timer' Mat Irvine who had agreed to come and operate K9. This left me free to attend to the pyrotechnics that would be needed during various scenes. Mat's work on *Who* goes right back to *The Curse of Peladon* and up to *Warriors of the Deep*.

THE CLIMAX

The main scene of the day for me was the last to be recorded. The script had called for a pile of electronic junk connected to the Rani's TARDIS. The Doctor is then rigging bits and pieces together and K9 is monitoring what is going on. K9 is now sixteen years old and despite various rebuilds over the years, is prone to be a little temperamental. This day was to be no exception. Having worked for all the photo calls and rehearsals, he chose to strip his gears just before a take and so ended up being pulled through shot on a piece of line – in the time-honoured tradition.

The scene ends with a series of explosions upon he monolith – the shape that the Rani's TARDIS has now adopted. With all the scenes involving artistes finished, the monolith prop could be fitted with its charges and the last shot of thew day completed. As soon as the explosions had been set off,the prop was removed and the empty frame recorded so that the dematerialisation effect could be achieved.

With the monolith prop having only been completed the day before, I now had just one day to reproduce it in miniature for the video effects session on Sunday. Saturday was spent constructing this model as well as completing the futuristic tube strain that would be inserted into one of the Albert Square scenes.

Model shots for television can be shot on either film or videotape. Shows like *Red Dwarf* and *Space Vets* use either 16mm or 35mm film. *Doctor Who* has always relied upon a mixture of both. *Dimensions in Time* was to be done entirely on video at he video effects workshop, tucked away within the bowels of BBC Television Centre.

Stuart McDonald, John Nathan-Turner, Dave Chapman and myself began work with the Rani's TARDIS interiors. Dave had to add extra pieces to the set, as well as ceilings to all the wideshots using the paintbox method. Whilst he was doing this, Sue Moore and Steve Mansfield arrived with the portrait heads and began dressing the wigs onto them. These were subsequently shot against blue and inserted into the relevant scenes.

With the heads passing both in front and behind the actors to help the 3-D effect, this set of shots was very complex to set up and so took most of the day. The last shots to be composited were those of the heads leaving the Rani's TARDIS and entering the time tunnel – a black hole effect that already existed on tape at the effects workshop – and the final scenes of the monolith being sucked into the same time tunnel.

Dave and I started early the following day recording the police box and several asteroids as separate elements for a scene where the TARDIS is caught in an asteroid storm, something that didn't make it into the final cut. The final model scenes involved the tube train seen crossing Albert Square bridge. Although the model only had three carriages, Dave added several more so that the train ran through the entire shot.

With the model work out of the way, Dave was now free to work on purely electronic effects (such as the time jumps) and my involvement with the story was at an end. As I was leaving the video effects workshop however I bumped into a fledgling director called Kevin Davies. He started telling me about a project he thought might interest me. It was a documentary for *The Late Show* called *30 Years in the TARDIS.* Was I interested in working on that? I certainly was . . . but that's a story for another time.

I have to say that standing at the Cutty Sark, at 8.00am on a September morning with John Nathan-Turner, Sylvester McCoy, Sophie Aldred and a host of crew members who have worked on the show over the years was a very odd experience. Frankly, it was almost as if the show had never stopped being made. *Doctor Who* has always been a show with a family atmosphere and it is very easy to drop back into the routine of working with that same family.

Dimensions in Time was a thoroughly enjoyable project to work on. Not counting the fact that it was made to help raise money for a very worthy cause, it was a chance for me to work with a group of people that I've not worked with for several years and with several more whom I've always wanted to work with, albeit briefly. As my first *Doctor Who* story as an effects designer, it was over far too quickly. Roll on a new series or failing that, I'll be available for the Fortieth Anniversary story!

The Seventh Doctor (Sylvester McCoy) and Ace (Sophie Aldred) clear up after the Rani at Greenwich.

During the course of the Thirtieth Anniversary celebrations, the TARDIS console has become slightly damaged. One of the six console panels has actally gone missing and, as Mike is keen to stress, after being kept safely for so many years, it would be a shame if this essential Doctor Who *prop remained incomplete. If any* **DWM** *reader has at any point come across this missing panel during the year, please contact Mike via* **Doctor Who Magazine**. *The BBC would be very pleased to get it back so that a complete TARDIS exists for any future* Doctor Who *projects.*

Acting the Part

Jane How

Jane How is certainly not the woman I expected her to be. Foolishly moulding her image from her performances in TV series such as *EastEnders* and *Don't Wait Up*, I was pleasantly surprised to be greeted with a warm laugh and welcoming smile. My knowledge of her career was small before I met her – little did I know her credits ranged from repertory in Worthing to playing Camilla Parker- Bowles in the American mini-series *Charles and Diana*. Yet she was more than happy to set her mind on a role she performed back at the beginning of her career.

She talked whilst having her wig fitted for her part in the play *Getting Married* by George Bernard Shaw. Jane took great delight in casting her kind back to those cold nights on Spiridon, punctuating her memories with much laughter and arm-waving, which did little to aid her wig mistress.

"Ooh, yes," she enthused, remembering *Planet of the Daleks*. "I played Rebec, and I looked like Miss Michelin. I had this ribbed, padded space suit and this great long wig thing that went on forever. What I really remember, which is quite amusing, was the very first day of filming, which as always was a gravel pit in Kent. I was quite ingenue and didn't know quite what was going on. The BBC always did this! You did the filming before you'd met the cast, before you'd discussed the script, before you'd discussed who you were or the character or anything else! There you are, just a lone actress in the middle of a gravel pit in Kent, getting into a ludicrous costume and wig and they just say 'Oh, this is Katy Manning' and you shake hands. We just said 'Hello, how do you do?'" At this point, Jane begins acting the parts of all concerned. "'Okay, right, first set-up. Right, Katy, Jane! What we want here is a reaction shot of to the insides of a Dalek coming out.' Well, I'm a good little actress from drama school, I'd done my Stanislavsky and everything else. *I* knew about television and subtlety and not being over-the-top. So, 'Action', and I'm doing all this wonderful subtle reaction. Beside me Katy Manning is going berserk, doing the most unbelievable stuff which I'm inwardly frowning upon. She's going 'Urrgh! Arrgh!' and waving her arms about. And when it came out, who looked the wally? I did!" She bursts into infectious laughter, and even the wig mistress has to give in to it. "I didn't know who I was or who the rest of the cast were. I just remember certain cast members smoking lots of joints behind the camera van. The only way to get along, I suppose."

Jane also has fond memories of studio recordings, and in particular Jon Pertwee's unusual warm-up routine.

"I remember playing hoopla over the things that divided the spaces at the rehearsal rooms (tall poles, to represent corners of rooms), and we all had to sing a salute to Harry Roy or something before we recorded. That was something to do with Jon Pertwee – I don't know quite what, but Jon adored it! He was lovely. The only other thing I remember particularly was that we were on Kirby wires in Ealing studio. That was quite fun, being fitted with these harnesses and climbing the inside of this tower."

Getting stuck in tight spaces seemed to be a habit for Rebec. "Yes. There was also meant to be this ice tunnel but the lights and costume made it so unbelievably hot, and we were meant to do 'freezing acting'. The sweat just poured off us and the make-up people went completely berserk. It was all very difficult."

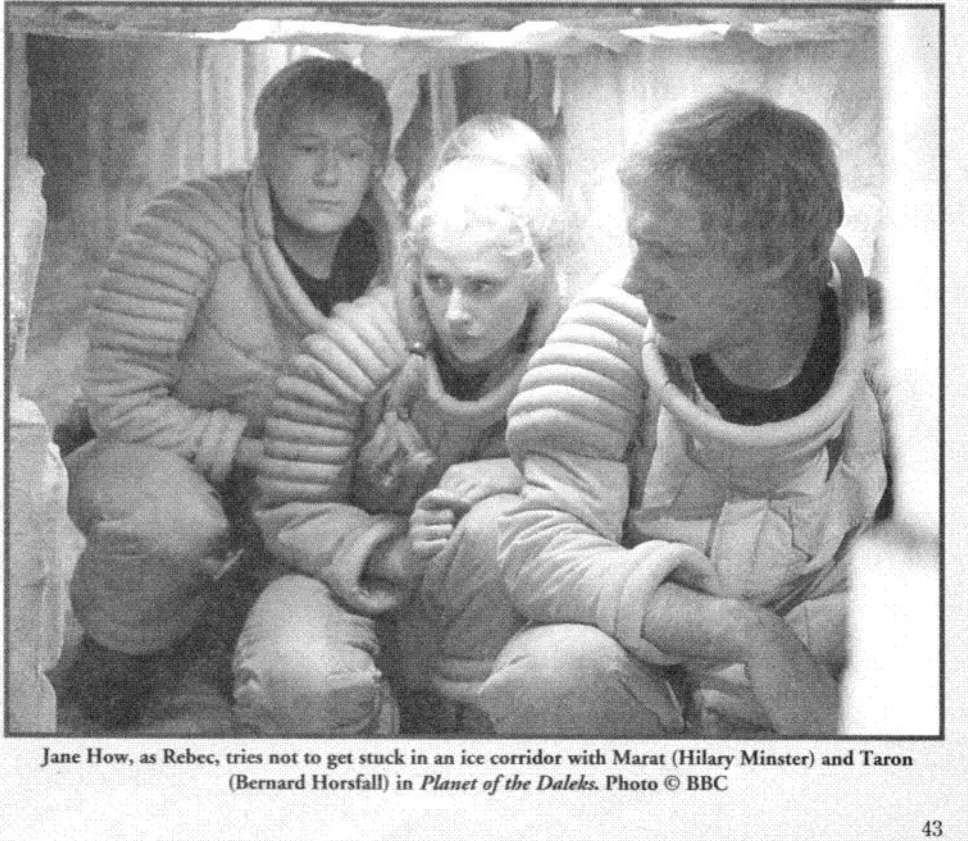
Jon Pertwee's dislike of Daleks is well documented. Did this come across on set? "Oh no, because there was a very jolly chap inside the Dalek who I had worked with quite often when I did a series called *General Hospital*, and he and Jon got on very well."

Mention of *General Hospital* prompted me to ask how much television experience Jane actually had before *Doctor Who*?

"I had done a lot of theatre but not a lot of television. I had worked with Lynda Bellingham who did *Who* a lot later, and we were all jolly nurses in *General Hospital* – so I'd done a bit but not much.

"My overall impression of *Doctor Who* was that it was fun, because of Jon basically, who was a lovely man. I liked him enormously. I think I had a slightly too serious attitude towards it because I was still quite a keen young actress and I think one should have been a bit more hammy and bit more laid back. I should have sat back and enjoyed it more and been a lot more outrageous."

Anthony Townsend



Jane How, as Rebec, tries not to get stuck in an ice corridor with Marat (Hilary Minster) and Taron (Bernard Horsfall) in *Planet of the Daleks*. Photo © BBC

AFTER IMAGE

Nicholas Briggs looks back at *Planet of the Daleks*, assesses *Thirty Years in the TARDIS* . . . and attempts to review *Dimensions in Time* seriously – then gives up.

One that got away – the Robomen and Daleks

After a mediocre false start with *Day of the Daleks*, *Planet of the Daleks* brought our favourite armour-plated salt-shakers firmly back into the public imagination for the Seventies. There has always been an assumption that this story would never be repeated or video released, because of its monochrome Episode Three – but, hey-ho, it's anniversary year and Alan Yentob's at the helm now, folks, so anything goes!

For me, *Planet of the Daleks* has always had an unofficial subtitle: *Terry Nation's Greatest Hits*. If you wanted to catalogue all of Terry Nation's *Who*, Dalek and general science fiction ideas . . . look no further than this six-parter. I haven't the space to list them here, so just write in with your lists!

This was a welcome re-run of a Seventies segment showing off the Pertwee era at its peak. Although the dashing Time Lord in the frilly shirt and velvet jacket will always be best remembered for his Earth-bound action, there is an assuredness of storytelling and performance which permeates the whole of Season Ten. *Planet of the Daleks* may exhibit the limitations of studio-bound jungles, wobbly, creaking Daleks and a gently plodding plot, but it was sturdy Saturday afternoon entertainment taken deadly seriously by all concerned.

Of course it's dated – but it beckons the rose-tinted spectacles with consummate ease. You'd have to be a real cynic not to be carried along with the fun.

DOC-*WHO*-MENTARY

Carole Ann Ford ascends the steps at Westminster Bridge, hoping to escape two pursuing Daleks. Unfortunately for her, state-of-the-art visual effects come to the aid of the metallic monsters from Skaro . . . The Daleks implacably follow her.

Deborah Watling and Frazer Hines find themselves in a replica of the Emperor Dalek's chamber (as featured in *The Evil of the Daleks*). Before they can make a move, Daleks swarm in towards them – and, thanks to visual wizardry again, there are more Daleks than you've ever seen before in *Doctor Who*.

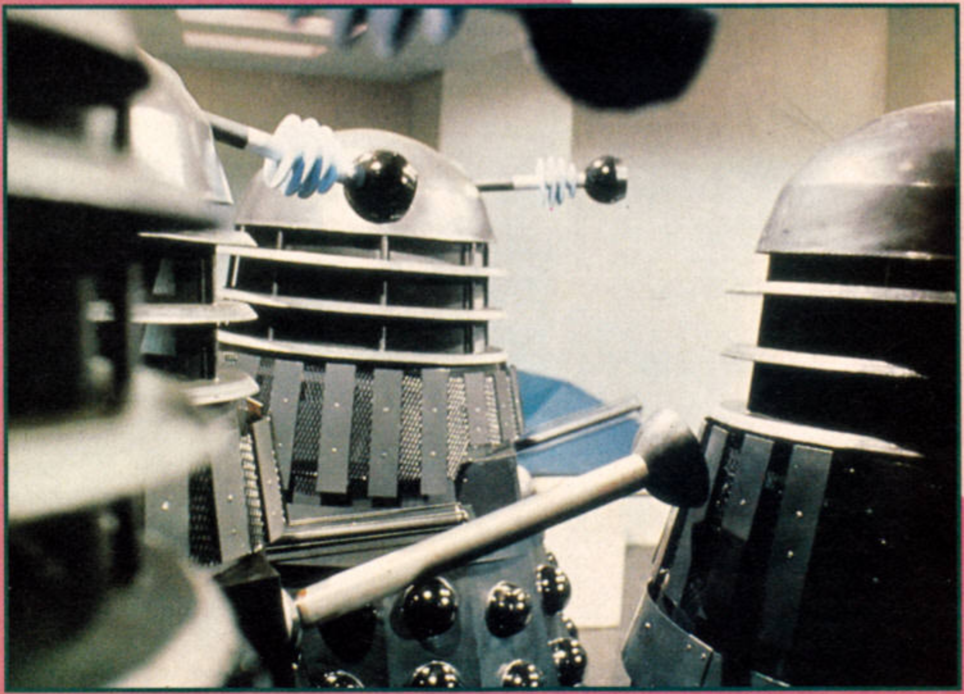
You won't remember these sequences from the BBC documentary *Doctor Who: Thirty Years in the TARDIS*, quite simply because they didn't appear in the finished product. However, these engaging little scenarios were planned and recorded. As for the reasons behind their exclusion and any other last minute changes in the structure of this documentary, well, these things happen in the world of television.

What emerged on November 29th 1993 at 8.00 pm on BBC 1 (the best scheduling *Doctor Who* has received for years!) was a fine and fun tribute to *Doctor Who*'s long history. The temptation might have been to pull together sound-bites from every available actor, writer, director and producer – but why bother when you have Barry Letts and Terrance Dicks?

Of all the producer/script editor teams, they possess an unrivalled ability to encapsulate *Doctor Who*'s essence with an enthralling mixture of pride and enthusiasm. It was strange, then, to see Eric Saward commenting – albeit accurately – on the Pertwee era. Saward's old sparring partner, John Nathan-Turner, was employed to greater effect. Miraculously looking younger than he did when he became *Who* producer in 1980, the near-legendary JN-T made a characteristically pithy comment about horror and ratings, nicely mocking Mary Whitehouse's tired, pro-censorship stance.

When it came to choosing a Doctor to talk about the series, who better than Colin Baker? Although all the surviving Doctors are fascinating people in their own right, Mr Baker (C) has always been, arguably, the most articulate in his appreciation of the programme.

Of particular interest to trivia hounds were some tantalising



Creaking Daleks investigate a plodding plot. *Planet of the Daleks*. Photo © BBC.

stalk South East London. Photo © Marcus Hearn.

glimpses of largely unseen footage. Home movie shots of William Hartnell; black-and-white *The Power of the Daleks* visual effects film, and – most thrilling of all for a sad old fool like me – wide-screen extracts from the trailer for *Dr Who and the Daleks* (the classic movie which makes *Jurassic Park* look like. . . er, *Jurassic Park*). And what true fan of the series could contain themselves at the sight of the Sky Ray ice lolly advert? By gum, this is surely the stuff television history is made of!

Nice too were the celebrity interviews, if only to reassure us that you don't have to be unknown Eric Splunge from Scunthorpe to be bonkers about Daleks.

However, what made the whole exercise especially worthwhile were the original 'pseudo-dramatic' elements created by Kevin Davies. Kevin is an absolute genius when it comes to this sort of thing (as demonstrated in his *Making of The Hitch-Hiker's Guide to the Galaxy* for BBC Video), so it's a pity that so many of these little gems mysteriously dematerialized before transmission.

Still, there was ample excitement on offer with new Auton antics, St Pauls Cybermen and the never-seen-before 'entering the TARDIS' motion-control sequence. Hopefully we'll be treated to extra footage if there's a re-edited video release.

DIMENSIONS IN NEED

Mayday! Mayday! The fourth incarnation of the Doctor is trapped in a Pet Shop Boys' video and is talking into a television aerial!

Meanwhile, respected-actress-turned-soap-star Kate O'Mara is playing 3-dimensional hoverball with *Spitting Image* versions of the first two Doctors' heads. Her fiendishly clever plan is apparently to send the remaining Doctors down a bath plug-hole in space and trap them forever in British television's highest rated series . . . *Doctor Who* perchance? Not a hope! Our favourite Time Lord faces the horror of spending eternity in *EastEnders*.

Of course, it isn't a bad prospect when you think about it – the Doctor at the top of the TV ratings three times a week. However, this is all just a slice of outrageous, fluffy fantasy in aid of the BBC's perennial charity bash, *Children in Need*. *Doctor Who: Dimensions in Time* is a sixteen minute 3-D TV minor broadcasting landmark, divided into two episodes to prevent dimensional nausea (I discovered this when I watched recordings of the two episodes one after the other and got a chronic headache!).

In happier times for *Doctor Who* fans, this kind of knockabout nonsense would probably receive no more than a warm-hearted paragraph in *Gallifrey Guardian*. But the new-*Who*-count is low on our TV screens, and so we are tempted to turn our scrutiny upon this jolly charity jape.

Is it fair to view *Dimensions in Time* as a piece of television drama – or does it simply fall into that category occupied by adverts and comedy sketches? Who would, for example, seriously have considered the Weetabix *Doctor Who* cardboard figures advert (circa 1975) worthy of serious review?

Still, there's clearly a little more substance to this strange, hybrid offering for *Doctor Who*'s Thirtieth Anniversary. Indeed, to the casual viewer, *Dimensions in Time* contained all the authentic ingredients of traditional *Who* – an incomprehensible plot, silly costumes and naff music. Committed fans might even have noticed that Doctors Three, Five, Six, Seven and all their companions gave faithful renditions of their former screen personas.

However, no matter how commendable these isolated elements were, they seemed to be swimming around in something frenzied and meaningless which was masquerading as a plot. Add to this a theme tune sounding as if it had been composed by The Shamen on a bad day, and a speeded-up title sequence that –

No, no, no! Hold on! I just can't go on with this. Let's just put it in perspective, shall we?

Doctor Who: Dimensions in Time is just a bit of fun, isn't it? So what if John Nathan-Turner or David Rodan got a little carried away and made it *almost* resemble *Doctor Who* for the odd second here or there!? We can forgive them. They had their hearts in the right places, surely.

After all, think of all the money those 3-D specs raised – and the 3-D effect was pretty flippin' smart, I thought. On top of that, viewers' telephone calls to nominate either Mandy or Big Ron (*EastEnders* types, you understand) for an appearance in Part Two raised over one thousand pounds. As it turned out, Mandy won the accolade of helping the Rani defeat Liz Shaw (wasn't she supposed to help the Doctor?) – and those of you clamouring for a video release of the unseen Big Ron sequence . . . You can forget it, since, reportedly, this whole *Who* curiosity piece is destined never to see the light of day again.

So, since it was all just a bit of fun, we can forgive Tom Baker for turning in an appalling performance, can't we? We don't need to worry about who painted that question mark bruise on his face, do we?

No, because this was *not Doctor Who*, just a charity get-together for a very good cause, which hopefully succeeded in entertaining a lot of people.

It's a pity the Daleks didn't make it onto the screen (for whatever reason!), but you can't have everything, can you? You *can* have loads of Doctors, companions and monsters – you can even have an extra visual dimension – but what we certainly *didn't* have in *Dimensions of Time* was a plot, a script worth speaking of or any real attempt at serious drama.

Dimensions in Time was no substitute for the aborted *The Dark Dimension*, but it was a well-meaning attempt at sign-posting *Doctor Who*'s Thirtieth Anniversary during a high profile evening's entertainment. In that sense, it was a great success.

Now, as for the character development in that old Weetabix advert . . .

◆

From first to last? Susan (Carole Ann Ford) and Ace (Sophie Aldred) explore the *Dimensions in Time*. Photo © BBC.

Prelude

No Future

General Norton fanned himself with his clipboard as he and Captain Alex Pike sauntered across the tarmac. "I'm pleased that you're going to be our man at UNIT, Alex. The President's been talking about exchanging information concerning ET incursion, so I guess you'll be party to that."

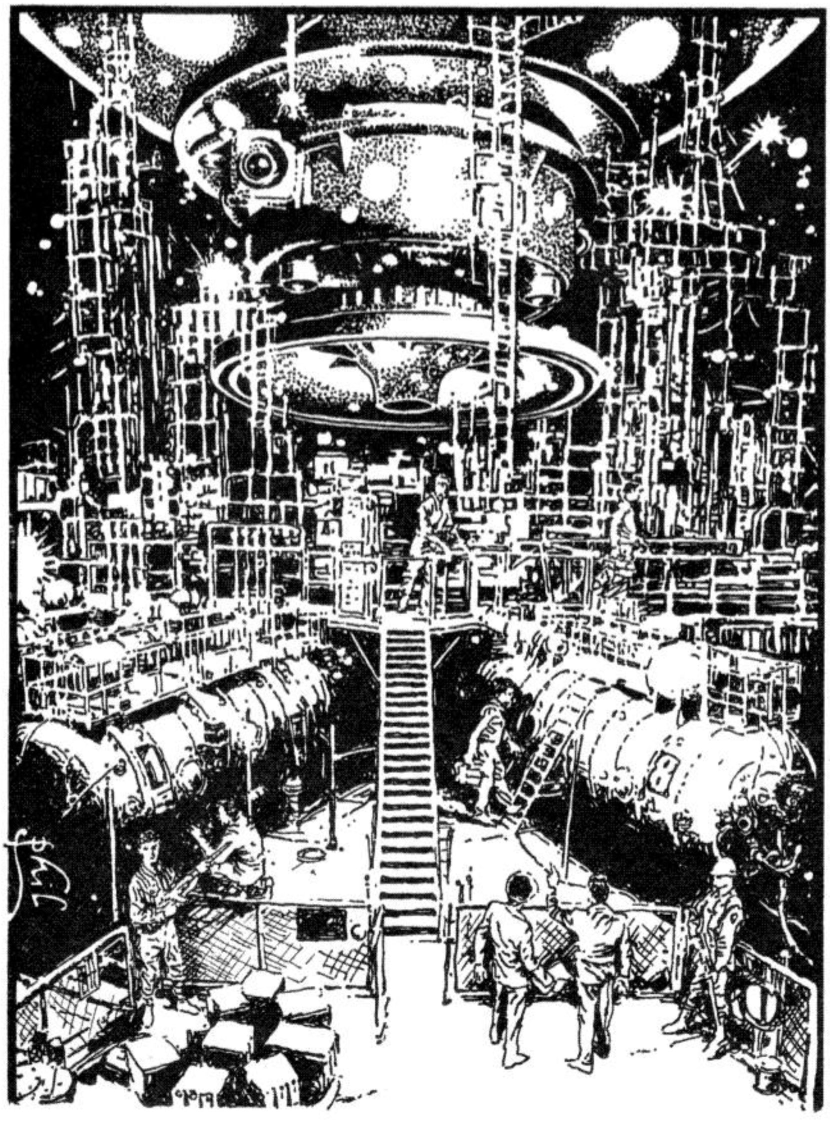
"Within national security considerations, sir. I'll be working with Brigadier Lethbridge-Stewart to decide what's permissible between allies, and to figure out what we can give the Soviets."

"Some of the hawks at the Pentagon want them to take it on the nose. You heard that they had some bugs near Leningrad last year?"

"Vodyanoi took care of them, I heard. Lost eighty troopers before one of their Special Forces teams took them out. We can learn from them in that respect, sir. The Kremlin train teams specially to get abducted and then –"

"I don't hold with this abduction business, Alex. Foreign Hazard units globally have never reported a single instance of it."

"Maybe so sir, but that's why I think that the Brigadier's Broadsword plan is so great. When you've got the Special Forces unit, you can put it on swift response, get to where the bugs are before they head off home." Pike's cheerful features cracked into an easy grin. "Hey, I heard that the President was kind of freaked to hear that it's all true. . ."



"He went ballistic, Captain. Right before he got elected, you remember he was going on about making all the UFO stuff public? All it took was one look at the Axos file to make him clam right up. Then we showed him this. Okay, Lieutenant." Norton flicked a pass at a guard outside the hanger doors. The guard clicked to attention and unlocked a side door, allowing them inside.

Powerful spotlights shone within Hanger 13 twenty-four hours a day. In the centre of the great space stood an alien craft, held up by scaffolding. Its hull shone silver. "Blue Room's through here. . ." Norton muttered, smiling at Alex Pike's awed expression. "Get used to it, Captain. This is Above Top Secret, UNIT's everyday business."

"Are there, er, ETs working here, sir?"

Norton laughed. "No Greys here, Alex. UNIT have got one on their books though. Hey, I love your face. No, he's really humanoid, and he's one of the things that we won't get them to open up about, so be nice to him when you meet him, okay?"

"I'll try not to shoot him, sir." Pike grinned. They passed through a door into the Blue Room. It lived up to the description. The walls were shining blue, and two technicians in blue overalls moved between blue tanks. In them strange alien shapes bubbled, suspended in nutrient liquids. "Hey, are they alive?"

"No. The blue is to stop them decaying. They actually seem allergic to certain frequencies in the spectrum. We found them in New Mexico in the Fifties, and haven't learned a lot since. In fact we know very little about – hey!" The door had slammed behind them. "Be more careful, Haig, we – " The guard from outside was walking towards them.

Pike glanced over his shoulder. Behind them, the two technicians had turned to watch. Like they were waiting for –

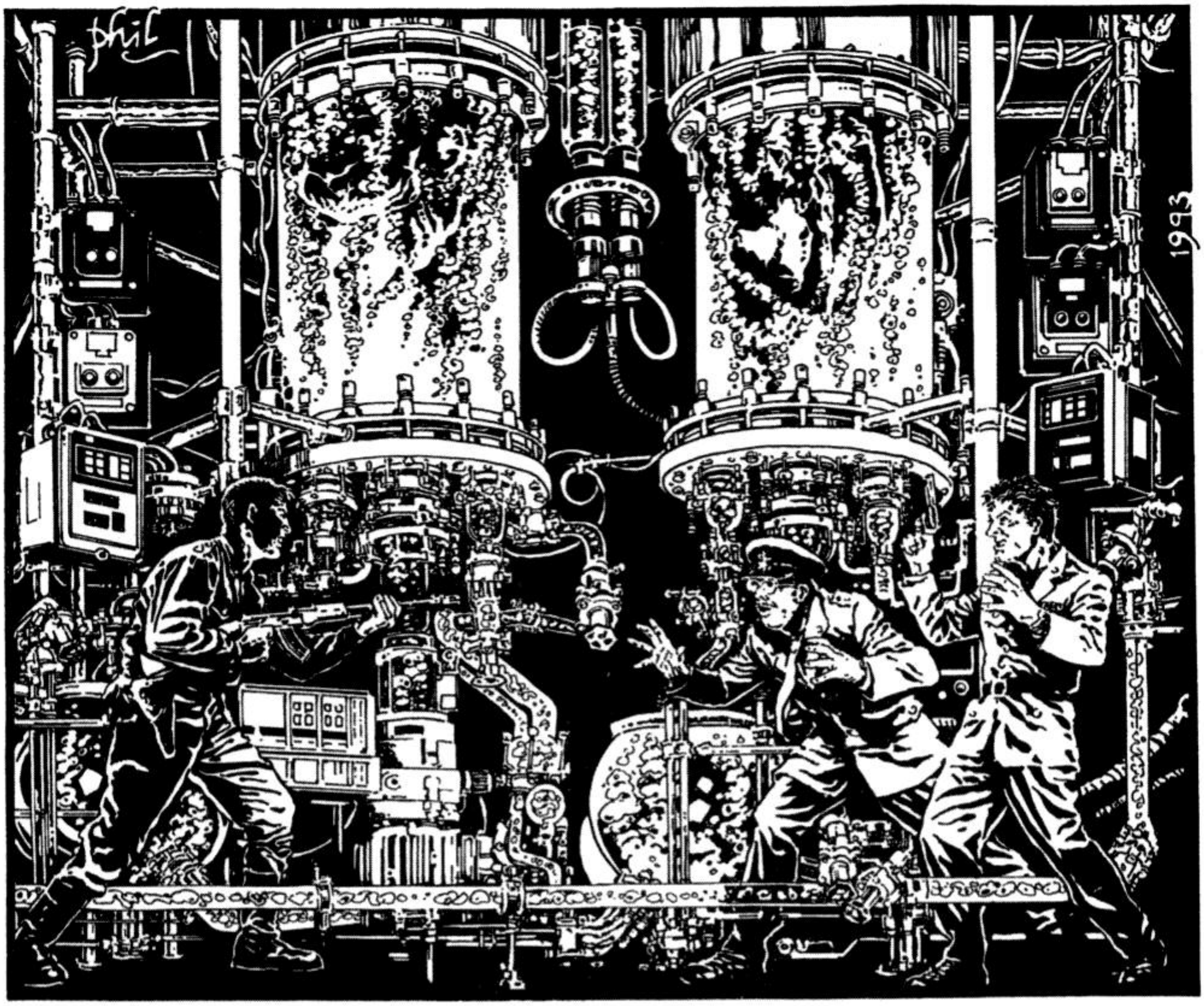
Alex Pike snatched for his automatic.

The three men ran at them.

Norton grabbed the guard before he could bring his rifle to bear, throwing his weight at the man, only to find his hands flailing through a haze of iridescent light. The General stumbled, then screamed, falling to his knees and clutching his head as the blaze that had been a man engulfed him.

Pike feinted a move to the right, then dived between the technicians and sprinted for the door. It opened a second before he got there. He fired twice, and an MP flew backwards, throwing his rifle into the air.

Blinking in the sudden glare of the sun, a bolt of light shot through the air and solidified in the front seat. A technician lunged at Pike, so he let go of the wheel,



sending the vehicle skidding off at a dangerous angle. Pike grabbed the man and found himself wrestled into the back seat as the jeep screeched randomly over the tarmac.

"So," Pike yelled. "Which planet are you from?"

The man only laughed in reply. Pike kicked suddenly upwards, sending the alien spinning off the back of the jeep. He vanished in a blast of light before he hit the ground. "Yippie ky-ay," Pike muttered, struggling to get into the front seat.

Another ray of white light flickered over his shoulder, through the dashboard and into the engine which cut out. Pike leaped out and started to run. Behind him, a line of marching figures had appeared. In front of him lay the perimeter fence of the base. Back in the jeep, a human figure flashed into existence once more. "Give it up, Pike!" it shouted. "We're in charge of Hanger 13 now!"

"Yeah?" Pike kept running. "You ought to be exhibits in it!"

The man flashed into lightening, and appeared in front of Pike, between him and the fence.

Pike stopped, seemingly despairing, bending to rest his hands on his knees. "So, what you gonna do with me?"

"You will be converted to the glorious cause."

"I usually hide behind he couch when guys like you come calling." Pike looked up. "Hey, isn't that – " He jumped at the man, shoulder charging him towards the fence. At the last second Pike threw himself to the ground.

The alien hit the electrified fence at full tilt. There was a flash of light and he vanished. The fence section crumpled into fizzing black strands. Distant sirens began to sound.

"Life is hard, and then you die," muttered Pike, glancing back at the approaching line of marching figures. He ran towards the fence, and leaped at it. He pulled himself up, stamping down on the mesh with his boots.

A jeep was speeding along the outside of the perimeter, and Pike grinned as he recognised a familiar voice calling from the front seat. Frankenheimer. The figures behind him broke into a run at the sight.

Pike ran towards the jeep.

"Hey," the soldier called from the front seat. "I thought you were going to England?"

"That's still the plan," Pike jumped into the jeep and Frankenheimer accelerated away. "But whether I get there. . . we're just gonna have to wait and see. . ."

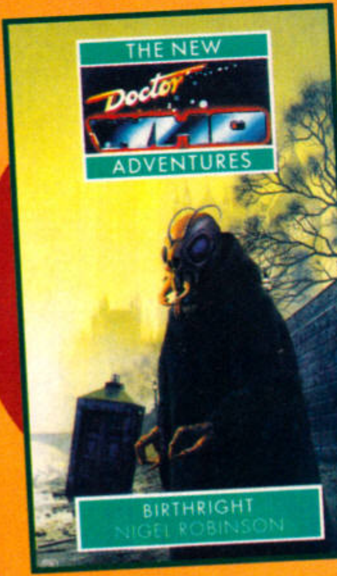
Paul Cornell

Doctor Who –
The New Adventures:
No Future
Written by
Paul Cornell
With a cover by
Pete Wallbank.
Published by
Virgin/*Doctor Who* Books on
17th February 1994
at £4.99

THE NEW
Doctor Who
ADVENTURES
NO FUTURE
PAUL CORNELL

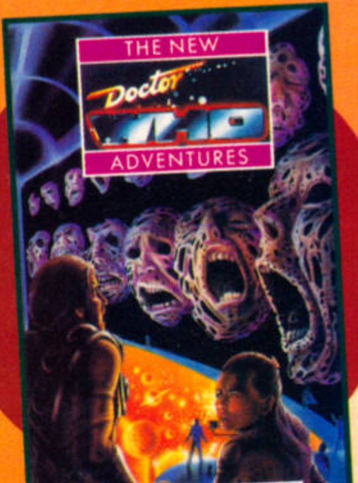
Writing (New) Who

Last issue Craig Hinton spoke to a number of authors who contributed of the success of the *New Adventures* line of Virgin's *Doctor Who* imprint. This issue he speaks to some more, as well as asking Virgin's fiction editor Peter Darvill Evans for some clues as to 1994's offerings. But first Craig talked to Peter in a different capacity . . .



Given that he is the man responsible for the *New Adventures* in the first place, his name was most noticeable in 1993 along the spine of his own book, *Deceit*. Why did Peter Darvill-Evans swap hats? "I wrote it for a number of reasons, not least of which because I wanted to! I was initially reluctant – it's quite a corrupt thing to do, commissioning myself, but I wanted to find out what it was like. When I took over Virgin's Nexus line (the erotic fiction imprint), my first act was to write one, and the same is true here. There I was, telling other people what to do, and I wanted to be confident that the rules I had laid down were workable."

And were they? "Basically, yes." Were there any other reasons? "I wanted *Deceit* to be a template for future books – but my ideas for technology, that space opera feel, has already been overtaken by other books. But the other reason was to define the characters and their interactions: I wanted to pin down Bernice and the new character of Ace, and I felt that a novel would be far more effective than reams of guidelines. I suppose you could call *Deceit* the 'Ace handbook'!"



Whereas the other authors had Peter, and latterly new editor Rebecca Levene, to suggest improvements and changes to their original submissions, who did Peter have? "I'd agree that the most difficult thing was not having an editor to bounce things off; indeed, Rebecca's first task was to edit her boss's novel – hardly an enviable task! I hope that the book hasn't suffered as a result of not having an editor at the beginning, although I think that there are areas where the prose could be cut slightly. And the central section has turned out to be an opportunity for lots of people to get involved in fights – I'd definitely prune that back a bit."

So would Peter change anything else? He mulled it over. "Not a lot. Maybe a different villain. Although Lacuna carries most of the villainy, Pool is an idea that has been done to death in science-fiction – a gestalt entity, a vat of brains. I'd probably look for something a bit different. But overall, I'm proud of the way *Deceit* encapsulates the Galaxy-wide feel of events sweeping across civilisation. Yes, I think I got the epic scope quite well. And, despite the criticisms, I think I did a good job of redefining Ace – a new character with aspects of the original."

Since *Deceit* was so successful, would Peter consider writing another? "Yes, I'd love to. . . but it would be very difficult to justify! Seriously, I'm far too busy at the moment to take a book on. Perhaps I can write one in my retirement!" We'll be returning to Peter later on, when I'll get him to assume his editor's head and talk about what the future holds.

Birthright was Nigel Robinson's second *New Adventures* novel, but he has an established track record in the *Doctor Who* arena. As well as having been editor of the Target line of *Who* novelisations, he is also responsible for a number of them, such as *The Edge of Destruction* and *The Sensorites*. Given this, I asked Nigel whether he would consider himself a fan of the series. "It depends of your definition of a fan," he said. "Although I wouldn't call myself a fanboy, I know a lot about *Doctor Who* – probably far more than the average fan – but it isn't the be-all and end-all. It's still a damn good television programme!".

Having been there at the beginning of the *New Adventures* series with *Timewyrm: Apocalypse*, had he read any of the subsequent books? 'I've read most of them – some of which I loved a hell of a lot, and some that I have reservations about."

And those that he 'loved a hell of a lot'? "*Exodus*. Terrance Dicks is a very good writer, underestimated for such a long time. He excels at writing to a very strict schedule, and, most importantly, he understands the character of the Doctor better than any other writer." Character? Given the regenerative nature of the role, which Doctor in particular? "I agree with Terrance's definition of the Doctor: that all seven are simply facets of the master mould."

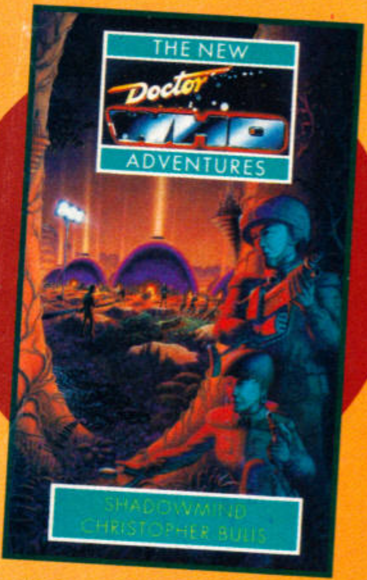
Moving on to *Birthright*, Nigel's compelling tale that spans Victorian England and Earth's barren future, I wondered where the original idea had come from. "I was fascinated with the story of Springheel Jack, described as an imp that terrorised eighteenth century London. That gave me the idea to have an insect race. And I had a couple of images: the TARDIS stranded on the banks of the Thames, and the person who would become the villain, Khan, tempting Benny like a sort of Mephistopheles figure. Everything else just gelled from there."

Birthright is the 'Doctor-less' book of the *Birthright/Iceberg* pairing: was the Doctor always absent? "Oh no. The original submission definitely had the Doctor in it. Peter (Darvill-Evans) liked it, but asked if I would like to turn it into a book without the Doctor. I loved the idea of the Doctor's presence – especially the McCoy persona – being felt throughout the book without him actually being there, and there you have it!" And Muldwych? Was that mysterious figure added in later? "Definitely not. Muldwych was always part of *Birthright* – another of the original springboards, maybe a Time Lord, maybe the Doctor . . . who knows?"

And what, if anything, would he change? "Ace – I would have liked to have left her alone. I think the TARDIS is top-heavy with her around. She was great as an angst-ridden teenager, but now. . . there aren't any twentieth century references, and I just can't see where she's coming from. I think it would have been a more interesting book if I had just concentrated on Benny's role, and her escapades in 1900's London."

I asked Nigel about his future plans. "A *Missing Adventure* – that's my priority at the moment," was his reply. "Specifically the Fifth Doctor with Tegan and Turlough. I've also got some tentative plans for a *New Adventure*. Another set of images," he laughed. "The Ancient Mariner, an Arctic wasteland. . . and no TARDIS!", a comment which surprised me, given the integral nature of the Ship in *Birthright*. "Ideally, the TARDIS should deposit the crew at the beginning of the book and pick them up at the end," Nigel stated, "and maybe not even that much!"

"*Doctor Who* does seem to provide a particularly British form of entertainment,



combining adventure, discovery and action, together with a reassuring sense of hope and underlying order. I got hooked on this when I was young, and still find it rather reassuring." So says Christopher Bulis, author of *Shadowmind*, the rip-roaring *New Adventure* that combined elements of both *Quatermass* and space opera. So he's a fan? "You could safely say that. I'm a member of the *Doctor Who* Appreciation Society, and have watched the series since the very first episode, only missing a handful (in the pre-VCR days) since then."

And how does he feel about the *New Adventures*? "I've read most of them prior to my own: it was important to get a feel for the series so that *Shadowmind* would fit in, yet remain an individual story and not duplicate earlier plotlines, so this counted as part of the research." So does he have a favourite? "That's hard to say. All the books have had something worthwhile in them, whether it was the quality of writing and characterisation, a clever plot concept or some nicely realised individual scenes. But no book so far – and I include my own – has combined all these elements with complete success."

I pushed him to commend a few: "*Nightshade* for its sense of atmosphere, *Lucifer Rising* and *Transit* for quality of writing, and *Timewyrm: Revelation* for the growing emotional intensity of its climax."

Like *Birthright*, *Shadowmind* grew from a couple of images. "A misty lantern-lit market place, where a man is hunted and slain by two mysterious assassins and then found by the Doctor's companion, and a soldier in high-tech battledress on night guard, being attacked by a shadow creature that approached unseen by moving along the line of the man's own shadow. In trying to reason out a logical sequence to connect these events, the rest of the story grew naturally. As to where the images came from in the first place, that's another matter. From all around me, in a piecemeal sense, I suppose. Turning them to your own purposes – now, that's the hard part."

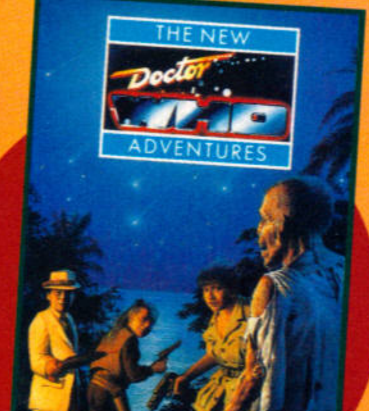
How does the published version of *Shadowmind* differ from his submission? "Not too much. One section in the middle had to be changed, where an experimental method of relating a sequence of events by means of an 'official report' had to be replaced, but this was fortunately corrected in good time. There were a few additional combat scenes that had to be dropped for want of space, but their loss wasn't too detrimental, and a page of extra text was added during the editorial stage to describe the nature of the duplicates and the *Broadsword*'s control room. But these were only enhancements rather than changes."

And would he make any changes now? "There are several scenes and details that I would like to rewrite or modify to enhance the general style and pace – the end especially could be reworked as it is a little abrupt – I was running close to my upper word limit!" Did the word limit cause a problem? "It's generally better to write 'lean' rather than pad out a story, so perhaps a maximum number of words is no bad thing. Sometimes, it's as hard to stop writing as it is to start."

Chris' response to whether he had any further plans was emphatic. "I certainly do! I've already submitted outlines for further *New Adventures*, and I'm currently working on a *Missing Adventure* with the Sixth Doctor and Peri. In addition, I've been writing – and rewriting – my own science fiction/fantasy story on and off for the past few years, and I'm now trying to find a publisher. Perhaps Virgin will move into the general SF field and I can try it with them!"

Zombies, Germans and Lovecraft – a mix that resulted in David McIntee's *White Darkness* in May last year. So how did it come about? "From *The Serpent and the Rainbow* – the book, that is. It's an ethno-botanists study of Haiti, and bears no real relation to Wes Craven's film. And I also wanted to write a more realistic zombie story than the sort that are usually done." And Lovecraft? "There's more of a Lovecraftian feel to the book than originally intended, because I planned it as a pure historical. Peter suggested adding the Lovecraft elements, and I thought it was a good idea. And Carrefour was originally intended to make just an appearance as a *Live and Let Die* in-joke, but he took over to become a major character..."

And in hindsight? "I'd leave it as an historical! Actually, I'd have preferred to have found a way to keep Richmann alive, as his character could have done with a return appearance to delve into his background. And I'd beef up Mait's role as well."



I asked David about the other *New Adventures*. Having read them all, which ones stood out? "*Exodus*, because I love all that World War Two stuff, and Terrance did a great job. I also liked *The Highest Science* – I thought the Chelonians were brilliant. In fact I'd rather have seen them in *The Dark Dimension* (the aborted BBC Enterprises Thirtieth Anniversary Special) than the Daleks and Cybermen! And *Lucifer Rising* – fast, funny and intriguing – just the way I like them!"

I asked David whether he considered himself to be a fan. "That depends on your point of view. I'm certainly a regular viewer, and I reckon that watching a video is a pretty good way to kill a couple of hours. However, I don't go mad buying the weirder 'fan' stuff like the TARDIS video cabinet or *Doctor Who* wallpaper and the like. Nor have I been to a *Doctor Who* convention." A pause. "I have attended *Star Trek* conventions, though – make of that what you will!"

On to the future. Virgin's list of *New Adventures* for 1994 clearly shows a novel by a certain David A McIntee due out in September. Can David give us any clues? "*First Frontier* is set in the USA in the week of Sputnik's launch in 1957." Can we expect a *White Darkness*-style historical adventure? "No – it features new aliens called the Tzum. This is more a homage to Fifties' SF movies. Think of it as a Pertwee-style story on a *Terminator 2*-sized budget!"

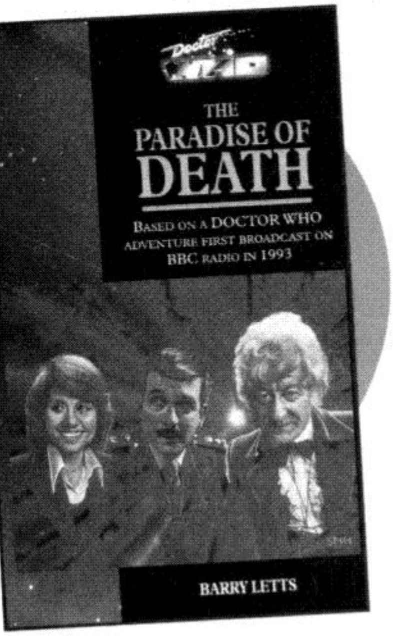
Has David been tempted by the idea of the *Missing Adventures*? "Only informal negotiations so far, but I've expressed a wish to do the last Delgado Master story – but with the Fourth Doctor and Sarah-Jane Smith."

Any non-*Who* projects in the pipeline? "I'm hoping to do some guides to *The Man from Uncle* and *Only Fools and Horses*, and/or the Zucker/Zucker/Abrahams productions, such as *Police Squad*, *Naked Gun* and *Airplane*."

Time to return to Peter Darvill-Evans, this time as overall editor of the imprint. Given his involvement with *Doctor Who*, is he a fan? "Yes, insofar that I've been watching it since the very first episode, which I can remember very well. And it's the only television programme that I could ever be bothered to make time to sit down and watch, and although I did miss a chunk during Jon Pertwee's era, I kept watching for almost thirty years. If that is the definition of a fan, then yes, I am. But do I worry obsessively about continuity, that sort of thing? No. And I've only recently acquired a video recorder – only to discover that my memories were often exactly that!"

How does he reconcile being a fan with being an editor? "I have to put two hats on: there are many different levels of reader, ranging from the committed fan to the non-committed science-fiction reader. I think my own level of commitment is about right."

Peter mentioned continuity. Was that a problem with the *New Adventures*? "That's something a lot of readers don't realise – it's a hell of lot harder to achieve continuity between books than between televised ►


Doctor Who
THE
PARADISE OF
DEATH
BASED ON A DOCTOR WHO
ADVENTURE FIRST BROADCAST ON
BBC RADIO IN 1993
BARRY LETTS

stories. For example, in the early days of the *New Adventures*, authors were writing books simultaneously, or even out of order."

Time to look to the future. Could Peter say what lies ahead? " Firstly, there is the novelisation of *The Paradise of Death*. Barry Letts has adapted his radio play and in doing so has proven once again that the old *Doctor Who* hands really know how to do it. It's an easy to read, fast-paced and very weighty book. In fact, it's almost a *Missing Adventure*, which neatly leads us onto what I think is probably the single most important event next year – the advent of the *Missing Adventures*. The line begins in July with Paul Cornell's *Goth Opera*, which ties up with Terrance Dicks' *Blood Harvest New Adventure* published in the same month. You can read each book on its own, but reading them both gives the full picture. *Goth Opera* has a great Alister Pearson cover, with a unique cover design – the *Missing Adventures* will have different cover designs from both the novelisations and the *New Adventures*."

Does Peter think that the *Missing Adventures* will be a success? "I'm very confident that they'll be as popular as the *New Adventures*. . . and, if they work, we'll increase the rate of publication from bi-monthly."

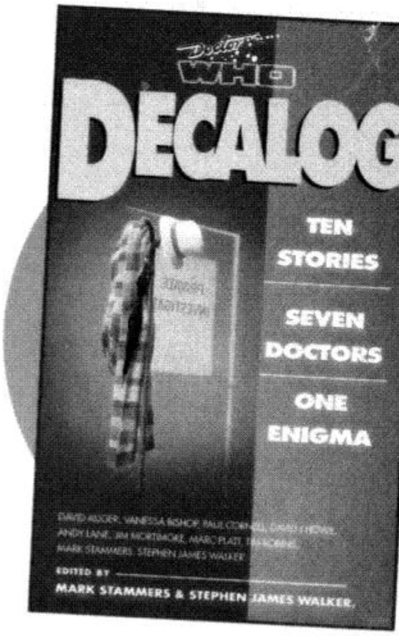
1993 saw a number of specials. What does 1994 hold? "The thirty-first year isn't really a landmark one, so there'll be nothing like *Timeframe*. But there will be *Doctor Who: The Seventies* from the team that brought you *The Sixties*. In terms of content, it'll be up to the same excellent standard as *The Sixties*, but there will be a lot more colour in it – almost full colour, in fact.

"In terms of fiction specials, we start off in March with *Decalog* – a collection of ten linked stories featuring all seven Doctors and a unifying theme. Stephen James Walker and Mark Stammers, two thirds of *The Sixties* team have compiled this and I've read all the stories and am very pleased with the way it's gone. That will retail at the same price as a *New Adventures* novel. Talking of those . . . Ace is going. She'll be written out towards the end of the year. . . but we're not going to kill her off." Any clues? Peter laughed. "That's a trade secret! But we do want to make room for some new companions."

On that tantalising note, I asked Peter whether he was happy with the way that the line is progressing? "Yes, very. More so than I've ever been. Sales are buoyant, and the quality of the books is excellent. And I feel we're beginning to get a consistency of look and feel in the covers – there are some striking ones coming up. I can honestly say that all the books in the foreseeable future are absolute corkers – from a publishing point of view the line is very successful.

"Finally, there are three books from Eric Saward in the pipeline. The novelisation of *Resurrection of the Daleks* is due to be delivered before the end of 1993 and will probably be published in the second half on '94. That will be followed by his adaptation of *Revelation of the Daleks*. Then, probably more likely in 1995 than '94 will be *Return of the Autons* – a novel based upon Robert Holmes' story for the original Season Twenty-Three. Whether that will go out as part of the series of stories like *The Nightmare Fair* and *Mission to Magnus*, or maybe as a *Missing Adventure*, I'm not sure. We might treat it as a one-off special, but that's a long way off yet."

That was 1993 – and 1994 looks to be even better for *Doctor Who*.


Doctor Who
DECALOG
TEN
STORIES
SEVEN
DOCTORS
ONE
ENIGMA
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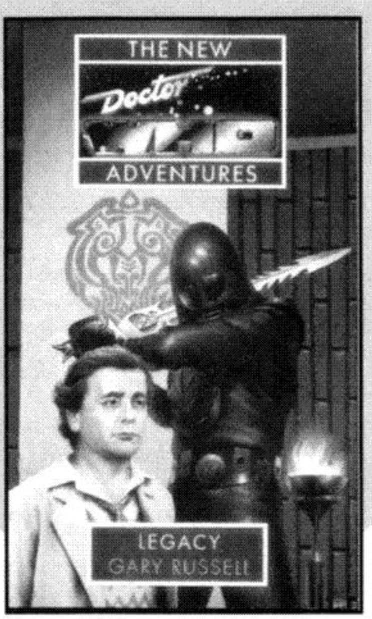
ANDY LANE, JIM MORTIMORE, MARC PLATT, TIM ROBINS,
MARK STAMMERS, STEPHEN JAMES WALKER
EDITED BY
MARK STAMMERS & STEPHEN JAMES WALKER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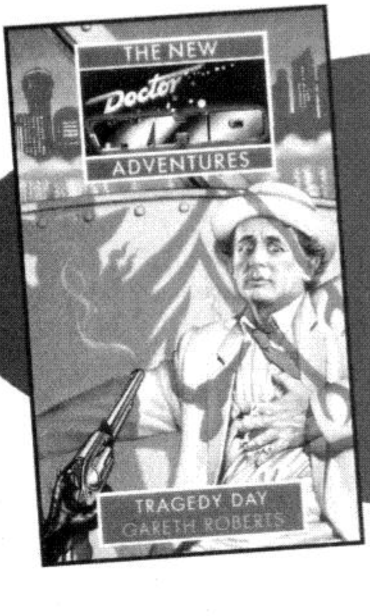
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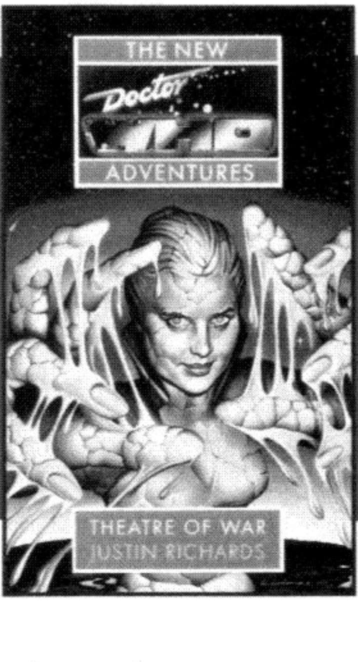
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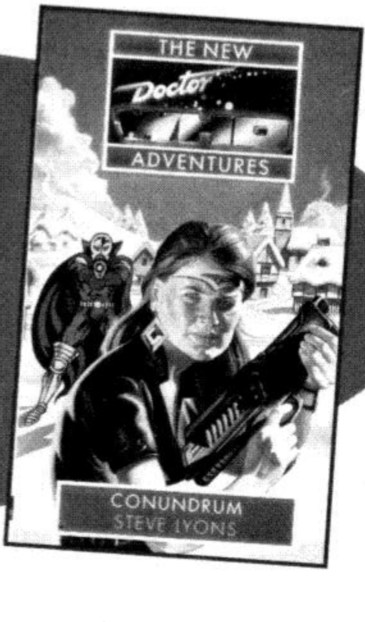

THE NEW
Doctor Who
ADVENTURES
CONUNDRUM
STEVE LYONS

Matrix Data Bank

TRICKY TEGAN

James Crosby of **Cranbook** has vague memories of a futuristic BBC game show in which a team of contestants, including celebrities, had to solve a series of puzzles and then get guided across a grid of zig-zag paths without walking into an invisible disintegrator field. One show in particular featured Janet Fielding as one of the celebrities.

The programme James recalls was *The Adventure Game*, a show produced by Patrick Dowling in which a student and two celebrities would try to win Arg crystals on the bizarre world of Arg after solving games set by the Arg dragons. Janet's appearance on the show was around early 1984.

FIRST NIGHT

Carl Sykes of **Haverfordwest** takes us back to October 1979 and asks what was in Issue 1 of this very magazine. The first issue of **Doctor Who Weekly**, as it was then known, was apparently edited by the Doctor himself and aimed far more at the junior market. It contained the first instalment of the comic strip *Doctor Who and the Iron Legion*, a letter from the Doctor (who hoped everyone liked the new comic), a general article about the nastier natives of Skaro called *Day of the Daleks* by B.Aldrich and Gordon Blows, a reprint of a Marvel comic strip adaptation of H.G.Wells' *War of the Worlds*, a piece about the show's history by Jeremy Bentham entitled *The Story of Dr.Who*, a one-page 'Photo-File' on William Hart-nell and the first instalment of the back-up comic strip *The Return of the Daleks*. Not forgetting of course the astounding free transfers sellotaped to the cover which could be adhered to the two specially painted by Dave Gibbons inside. All excellent value for twelve pence!

DAAK DEEDS

Staying with this magazine's history, **Mark Jones** of **Crewe** asks about the origins of Abslom Daak, a character he spotted in a recent **Doctor Who Magazine** strip. Daak was a murderer from 26th century Earth who decided to opt for D-K (Dalek Killer) rather than death by vapourisation when he made his debut back in *Abslom Daak . . . Dalek Killer*, the back-up strip in **Doctor Who Weekly** Issue 17. Matter-transmitted to the planet Mazam, a planet dominated by the Daleks, Daak's objective was to kill as many Daleks as possible before dying. There he rescued Princess Taiyin from the Daleks and fell in love with her, only to have her die in his arms as a Dalek shot her in the final instalment. There and then, Daak swore "I'm gonna kill every damned stinking Dalek in the galaxy!"

Daak's next appearance was when he arrived – with the dying Taiyin held in the last moments of life by a cryogenic capsule – on the planet Draconia in *Star Tigers*, a back-up strip in Issues 27 to 30. Here he befriended Prince Salander, a Draconian noble who was being discredited by his rival, Axiron. Stealing a ship, the two head off to fight Daleks. The duo then turned up in *Star Tigers* from Issues 44 to 46 of **Doctor Who – A Marvel Monthly**, collecting crew for their stolen spacecraft in the form of Harma the Ice Warrior and Daak's old enemy Mercurius.

Daak was then absent for some years until finally appearing in the main *Doctor Who* strip with *Nemesis of the Daleks* from Issue 152 to 155 of **Doctor Who Magazine**, and apparently perished fighting the Daleks after meeting the Doctor (in his seventh incarnation). Daak's latest appearance was of course in *Emperor of the Daleks!* from Issue 197 to 202. Marvel issued the graphic novel *Abslom Daak – Dalek Killer* in 1989, which collected together the strips *Abslom Daak . . . Dalek Killer*, *Star Tigers* and *Nemesis of the Daleks* along with the text story *A Slow Night in Paradise*.

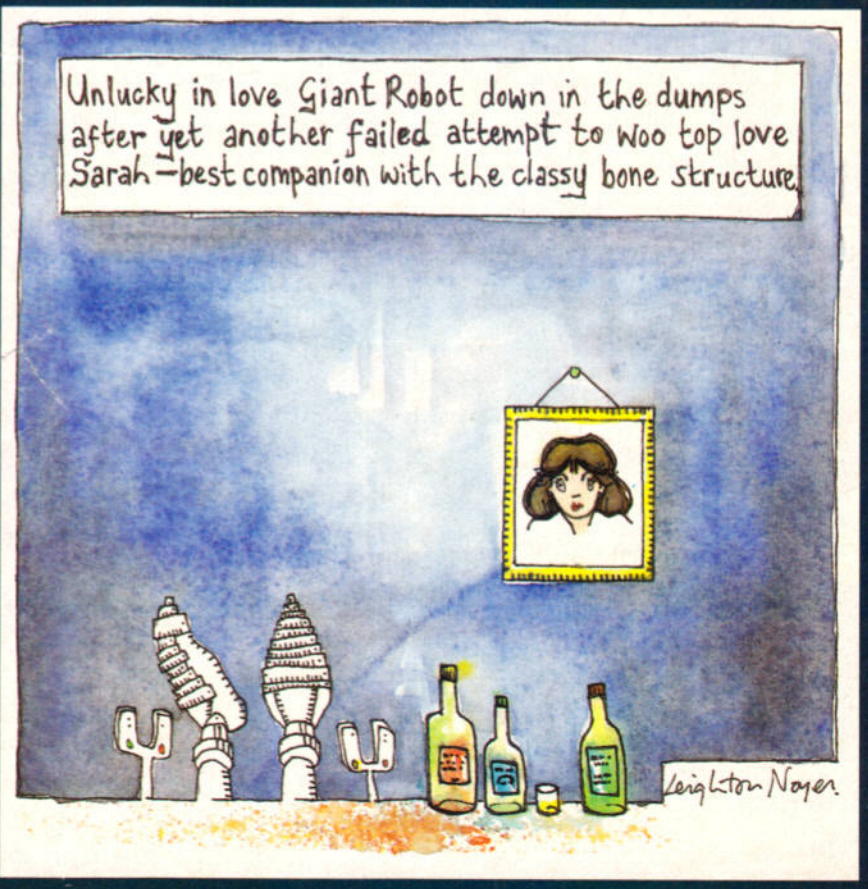
Matrix Data Bank *is compiled by* **DWM** *consultant Andrew Pixley. If you have any questions about* Doctor Who*, send them to him at: Matrix Data Bank, Doctor Who Magazine, Marvel Comics Ltd, Arundel House, 13/15 Arundel Street, London, WC2R 3DX.*

Please note that although every question is considered for inclusion, we receive a huge amount of queries. We try to respond to as many as possible but personal replies are impossible.

A reminder that **Doctor Who Magazine** Issue 210 will see the beginning of *The High Council* – a new column compiled by Paul Cornell. This will deal with the sort of readers' questions, continuity problems and speculations that aren't really the province of *Matrix Data Bank*. Send the questions you want answered and the answers to your questions to *The High Council* at the editorial address. The best answer in each issue will win the latest BBC Video release!

Issue 211 sees the welcome return of *The Fanzine Trap* – our round-up of all the latest *Doctor Who* fanzines. Send all submissions for review (and a free plug!) to the editorial address. In Issue 212 it will be back to *Matrix Data Bank* and the columns will rotate from then on.

DOCTOR OHO by Leighton Noyes


Unlucky in love Giant Robot down in the dumps after yet another failed attempt to woo top love Sarah – best companion with the classy bone structure.
Leighton Noyes

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